

THE ETUDE

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MUSIC

PRICE IN BERRY FOUR

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W. F. PRESSER, PHILADELPHIA, PA.

men had a huge task on hand—resolve to do the same. You cannot endure such labors, and, if you could, the result would not be to make you a pianist who might be rated as one in a million. But what of it, pray? There is room for you, there is happiness for you, there is work for you. D'Albert does not average two hours a day, and, in fact, he actually disapproves of such amounts of drudging as are customarily reported of the great virtuosi, but, of course, he is a miraculous exception. The man, though only 36 years old, has made himself independently rich by his usual drag fifteen seasons. He contented to be a star of the sixth magnitude, or even to glimmer in the milky way, and be happy knowing that you are akin to the great ones.

This indistinguishable fide, the piano, was invented in the days of J. S. Bach, but he never cared much for the instrument, preferring the harpsichord, and particularly the clavichord. However, his son, C. P. E. Bach, was a true pianist, the first great one in the world. He also has the honor of having so modified the form of the suite that Haydn, with little change, created the renowned and world-wide sonata form. C. P. E. Bach provided himself a genuine pianist in the person of his maxima: "Sing as much as possible upon the piano." Everybody also remembers that Chopin often said: "Go and hear Malibran sing, then you will know how to play the piano." Again, Thalberg composed some superb pieces called the "Art of Singing upon the Piano," and yet there are would-be exquisites who declare that the piano cannot touch the heart with tune.

This is an absurdity, yet it has reason, and the reasons are, first, they—that is, such people of shallow musical sensibility—crave everywhere and always the direct emotionality of the voice and the bowed instruments. Second, they have not sufficient delicacy of ear—that is, they have faculty, quickness of intellect, and responsiveness of heart—to follow and perceive the thousands of nuances and inflections of the modern piano player. And, third, the power to elicit fully and richly the lyric charm of the instrument is lamentably lacking in many otherwise proficient performers.

Go, then, pianist, and learn to sing; otherwise you, Chopin, Mozart, Beethoven, Schumann, Mendelssohn, Field, Thalberg—yes, nine-tenths of all the good music made for the instrument—will be utterly beyond you, though you may be able to turn a piano into a breathless with the gyrations of your digits. All music is organic. That is to say, music is music, not singing, fiddling, organ-playing, piano pounding, trumpet-blowing, flute-tooting, but the utterance of the human spirit in living, moving symbols of sound.

It is, to be sure, quite impossible to give a course of instruction as to this matter in a paragraph, or, indeed, by any written words, but these hints will be of some suggestive value, perhaps. When trying to sing upon the piano, get a clear idea of the exact, relative value of the various voices, then bring out the predominant cantilena with two or three times as much energy as the other parts, giving them a decided difference of weight, always giving to the mutual tones which are repeated to keep the rhythm going the least power of all. Next take care to let the lyric, or singing, phrase rise to a climax and fall away again to a point of lapse or rest, just as an artistic singer always does. Just imagine how absurd it would be if a tenor should shout out all the tones in the last four measures of the "Salve Regina" at the top of his voice. Now, lastly, draw upon the enphonic powers of the right-foot, or damper, pedal constantly, that the sound may be liquid, and well connected at all times.

If music study can properly be considered a means for education it should also possess the quality of contributing to the development of character, for mere acquisition without the power to use is of little value; and, if this latter claim be well founded, then music should help to teach the value of trifles, for the little

things make up the total. That it does so is a matter of common experience to all teachers and students of music, and the best proof of the fact lies in this statement: that no one has ever succeeded in music, or in any other line of work, who did not systematically and most carefully value trifles, or what might seem to be trifles.

It is as much an obligation upon teachers to conduct their instruction that pupils shall learn the things, as it is for them to be able to play a number of pieces for a student who is neglectful of the details which seem trifles, but quality never, except by unrelenting devotion to the little things. Teachers should never neglect an opportunity to impress upon their pupils that the main end of study is not knowledge, but the effect, upon their own characters, of the pursuit of that knowledge, of the work spent in gaining it, upon their own development. Everyone must develop. If music study be our principal work, then our growth must come as a result of that work, and instruction must be so arranged as to cause growth.

QUESTIONS AND ANSWERS

W. L. E.—I, Kargnoff, whose baptismal name was Genau, was a Russian musician, born in 1833, died in 1890. Studied in Germany under Reinecke, and also with Brassin.

Giovanni Sclati (pronounced *Sphim-bah-tee*, principal accent on second syllable) is an Italian musician, still living. He was born in 1843; studied with Liszt, who Rome later was Rome, and made several concert tours in Europe. He is a teacher in the Academy of St. Cecilia, in Rome, belongs to the modern school of composition, and is a student of Wagnerian; he ranks high as a composer and pianist.

H. E. E.—By the natural minor form of the minor scale is meant a series of notes beginning on the sixth degree of a major scale and proceeding diatonically to the octave above. For example: A is the sixth degree of the scale of C-major. The natural minor scale would comprise the notes A-B-C-D-E-F-G-A. The harmonic form raises the seventh; the melodic form the sixth and seventh ascending, but in a descending progression there is no chromatic change.

2. The fourth of the scale is called the subdominant; the sixth, the submediant; the seventh is the leading-note.

3. The arpeggio sign is a perpendicular, waved line, placed just before a chord that is to be played in the arpeggiated form.

4. In a composition in which there is a consistent carrying out of voice-parts, it sometimes does happen that the left and the right hands are assigned the same note. In such cases use the hand that is most convenient, being careful, however, to keep the leading of the two voices clear.

5. In case you should have a chord in the left hand, to be arpeggiated, and leading up to a single melody-note in the right hand, start with the bass and finish with the melody-note. The latter comes directly with the beat.

6. In the new work, "Contemporary American Composers," by Rupert Hughes, you will find complete information on the subject.

7. In playing repetitions on the organ, it is not customary to repeat related bass notes unless it be desired to make the rhythm more emphatic, or to give a congregation drag; in such a case play the full chord, semi-accented to mark the rhythm, increasing the force of the right-foot, or damper, pedal constantly, that the sound may be liquid, and well connected at all times.

M. P.—M. Muzio Clementi is pronounced as if spelled *Moof-se-ah*, accent first syllable. *Clem-en-tee*, accent on second syllable, first and second vowels short. *Maestro* Clementi is not another composer, the word meaning the Italian for *Master*, a term frequently applied to musicians.

2. The "musical duel"—so called—between Mozart and Clementi was merely a contest as to which was the better player. Each had a certain number of measures, Clementi being the superior in the brilliancy and

rapidity and finish of runs, but Mozart in expression and true musical quality.

E. E. M. V. G.—1. The natural minor scale is used by composers, although modern writers do not put whole compositions in this form. Prior to the time of Bach it was the principal ascending scale, even Bach and Handel using it. You will find a hymn-book, which is composed in this mode in most hymn-books—"Veni Emmanuel," "O Come, Emmanuel." The key is E-minor; the next to the last note is B-D sharp, instead of B-D-sharp-F-sharp, as the harmonic minor scale would demand. Composers use this form to give an archaic or antique character to compositions.

2. It is true that the rules for part-progression, as usually given in works on harmony, forbid the use of augmented intervals. But it is also true that every well-qualified teacher will tell pupils that the rules, as normally applied to the great majority of cases, and that there are exceptions to these rules, which are not absolute, but merely principles deduced from the practice of the best composers. But since the rules provide safe guidance for most cases students should obey them rigidly at first. The augmented intervals occur, melodically, principally in compositions which are in the harmonic minor scale. Meas-dishness was very fond of it. Music which is in the so-called Hungarian scale—example, C, D, E-flat, F-sharp, G, A-flat, B-natural, C—also uses augmented intervals in the melodic progressions.

Sister M. G.—1. The harmonies of a tone, also called octaves, are higher sounds which vibrate in sympathy with a fundamental note. The full series is the tone struck, its octave higher, the perfect fifth above that, the second octave, major third, perfect fifth, minor seventh above that, the third octave, major second, major third, augmented fourth, perfect fifth, major sixth, minor and fourth octaves, and fourth octave. Illustration: Strike C, second ledger-line below bass-staff; the harmonies that sound with it are C, G, C, E, and B-flat, F-sharp, G, D, E-flat, F-sharp, and C. To explain the reasons would take too much space for these columns. Consult a work on acoustics.

2. The cadence is a distinguishing mark of a phrase, every one, as a rule, ending with a cadence more or less clearly defined.

3. In analysis difficulty is experienced in reducing the various periods and phrases to the exact symmetry of measurement. The 16 measures of the measure of a composer will begin a new phrase just as one is closing—generally in another voice; it is sometimes, however, in the same voice, and in the same of eight; again a deceptive or interrupted cadence is introduced, and an extension of several measures introduced, sometimes syncopations so change the rhythm as to introduce a new unit of measurement—Beethoven did this; in passages which consist of thematic development of a subject phrases are often irregular, and cannot be reduced to a system of four and eight measures.

Sister S. A.—1. The principal intervals of the scale besides the octave are the third, fifth, and sixth.

2. The first few notes, beginning with the lowest A of the piano, is marked AAA, and sometimes called triple octave; the lowest C in marked CC, called some times double octave, and subsequent notes between it and C second ledger-line below bass-staff, are written some way; that is, DD, EE, etc., the next octave begins at C, below bass-staff.

3. The next octave is marked CC, and the next octave, written C; next begins at middle C and is written C or C', and called one-lined or one-octave.

4. The tempered scale is one which divides the octave into twelve equal parts. The resulting tones, keys, and, as a result, all the keys, whether having deviations from true pitch of some of the intervals, are roughly the perfect fifth, $\frac{1}{2}$ of a semitone flat; the perfect fourth, the same amount sharp; the minor third, $\frac{1}{2}$ of a semitone sharp; the minor sixth, correspondingly flat; the minor third, $\frac{1}{2}$ of a semitone flat; the major sixth, correspondingly sharp.

5. A *musical* is divided into melodies, and dynamics.

W. L. S.—The word "stop" as applied to a series of pipes or the mechanism that opens them to the use of the organ, is a contrived device. The use of the word is accounted for as follows: Until about the middle of the fifteenth century each key in an organ was a pipe, and the organ was a "mixture" of pipes—in fact, the organ was a huge "mixture" of pipes having forty or fifty pipes. When modern organ-builders began to use the stop, the pipes were first used alone, a new era dawned in organ-building.

2. The organ-builders of the present day have learned to use the stop, the pipes were first used alone, a new era dawned in organ-building.



MEYERBECK'S piano has been presented to the Royal Museum at Berlin.

A WARREN amateur has offered a prize of \$750 for a warman and \$375 for a piano concerto.

A SAN FRANCISCO tenor appeals to his professional and "No thank you" engagements desired.

SIR ARTHUR SULLIVAN has become a wealthy man from the royalties of his operas and songs.

MADAME MATILDE MARCHESI has written a series of "Ten Singing Lessons" for *Harper's Bazar*.

ABOUT 15,000 additions are made yearly to the Musical Department of the Library of Congress.

UP to the present the name of an American musician has not been accepted for the Hall of Fame.

KARL KLINOWORTH has completed a simplified edition of his piano-scores of the "Nibelungen Ring" series.

The new buildings for the Royal High Schools for the Fine Arts and Music in Berlin are nearly completed.

The famous young "cello virtuoso," Jean Gerardy, will make a concert tour of the United States this season.

KARL KLINOWORTH, the noted conductor, pianist, and pedagogue, celebrated his 70th birthday, September 25th.

The first concert of the Cincinnati Symphony Orchestra, Frank Van der Stucken, conductor, will take place November 30th.

SIMS REEVES, the celebrated English tenor, recently celebrated his 82d birthday. He receives a government pension of \$500 a year.

The incidental music to the dramatic version of "Ben Hur" was written by Edna Stilleman Keller, the well-known American composer.

EDOUARD COLOMBE, conductor of the popular Paris concerts which bear his name, will make a five weeks' tour in this country during the present season.

The late George Gemündt, violin-maker, said that he made good carefully selected from old houses and other buildings, thus securing a perfect result.

The house of Brahms at Göttingen, Salzkammergut, has been opened as a Brahms Museum. The doors and windows are from the house in which Brahms lived at Göttingen.

FRITZ VON HERZOGENBERG, pianist and composer, died at Wiesbaden, Germany, last month. He was president of the Meisterschule for Composition in Berlin.

A SERIES of organ recitals by prominent organists of the various American cities has been arranged for in connection with the Pan-American Exposition at Buffalo, N. Y., next year.

ONE seat for the concerts of the Boston Symphony Orchestra, in Symphony Hall, Boston, was sold at \$500 premium. This amount, added to \$12, the regular price, makes \$512 for 24 concerts.

The municipal authorities of Berlin have decided to contribute \$3000 toward the \$20,000 required for the erection of the tall monument to Haydn, Mozart, and Beethoven in the Tiergarten.

A TONK of solid ivory has been found in Alaska. It measured 12 feet 10 inches in length, 23 inches in circumference, and weighs 200 pounds. It will furnish keys for a number of pianos.

MR. HARRY ROSE SHELLEY, the well-known New York composer, has written an opera based on the story of "Romeo and Juliet." It received a private hearing recently in New York City.

The fourth volume of von Bülow's letters and writings, edited by his widow, has just been issued. It comprises correspondence between the years 1867-72, and includes letters to Richard Wagner.

A RUSSIAN general has ordered singing as an auxiliary in warfare. Each battalion is to have a vocal division with the special warfare to be sung in battle supported by a few military instrumentalists and drummers.

MR. EDWARD LLOYD, the leading oratorio and concert tenor of England, has arranged for a tour around the world, after which he expects to retire into private life. He may be heard in the United States this season.

The season of the Chicago Orchestra will consist of 44 concerts. Theodore Thomas has arranged a Beethoven cycle of four programs, containing his greatest instrumental works, and including the "Ninth Symphony."

ONE result of the performances of opera in English has been that the public has begun to insist upon clear enunciation. A properly-trained singer is able to comply with this demand if he is not too lazy or careless.

A MAKE three manual harpsichord is to be added to the Crosby Brown Collection of musical instruments in the Metropolitan Museum, New York City. The number of instruments included in the collection now amounts to 2400.

BOSTON papers are asking for a third weekly series of concerts by the Symphony Orchestra, because the premiums paid for seats have raised the actual price so much that such a series might be given at a lower rate in their place.

The Maine Music Festival held at Bangor and Portland last fall was a success, a surplus sufficient to guarantee a festival in 1901 being in the hands of the officers. The total attendance at the five Bangor concerts was over 12,000.

VERDI celebrated his 57th birthday, October 10th, at his home near Genoa. Congratulations from all over the world have been sent to him. His strongest interest is in his home for musicians in Milan, a charity to which he has dedicated his fortune.

EDWARD STRAUSS, leader of the celebrated Strauss Orchestra, which is to tour in the United States this season, is the son of Johann Strauss, founder of the orchestra. He received an academic education and was graduated in philosophy, last turned to music.

The Society of Berlin Musicians has fixed a tariff for theaters that have not a permanent orchestra. Players must receive for a week-day performance, 90 cents; for Sundays and holidays, \$1.44; for a substitute, 72 cents. And yet orchestral players are numerous.

MR. FREDERICK STARRS, of Detroit, has added to his collection of musical instruments in the University of Michigan 160 Chinese musical instruments, besides the outfit of a complete Chinese orchestra. The collection is one of the most valuable in the world.

A NEW metal called nickel-aluminum—a mixture of copper, aluminum, and nickel—has been devised to be used in place of bronze for making bells. The weight of the new metal is but one-third that of bronze, and the tone-quality is said to be less piercing, while the cost is much less.

DR. HAGEMAN, of Cincinnati, O., who has been experimenting for years in the direction of a true scale for the piano, announces that he has found the true chromatic scale, and that just intonation is possible, with results as practical as are obtained at present from the tempered scale.

HANS WITTEDESTEIN, director of the Philharmonic Orchestra of Leipzig, which will play in the United States this season, was a pupil of Schradieck in violin. Strauss and Richter were his teachers and he, in 1896, organized the orchestra he singsale in Leipzig. He is also director of the Singakademie in Leipzig.

SYMPHONY HALL, the new home of the Boston Symphony Orchestra, has a seating capacity of 2500, which is 307 more than the old Music Hall. The sounding board was built according to the plans of Mrs. W. F. Athbury, wife of the well-known critic, and is made of plate glass, backed by heavy planking and covered with felt.

THE BUREAU of Statistics of Labor, of Massachusetts, gives the following figures for 1899, in regard to musical industries in the State. The value of musical merchandise, \$6,029,343; wages paid in musical industries, \$1,855,273; average net earnings of the workers, \$574.98. This does not include the sheet-music trade and retail establishments.

THE organ in Symphony Hall, Boston, the new home of the Symphony Orchestra, has a movable console, or keyboard. It looks a little like an upright piano, and by its use the organist may sit at any place on the platform as may be demanded, since the console is connected electrically with the organ itself by a flexible cable containing 372 wires.

The tuning-pin of a piano is not really a pin, but a screw, with a thread invisible to the naked eye. The "pin" is driven into the wrest plate, which consists of four or five layers of the hardest rock maple, with the grains crossing one another at right angles. This gives the strong "bite" on the thread of the screw, necessary to stand the pull of the string when up to pitch, which is equal to the tension of 450 pounds.

The post of Professor of Music in the University of Melbourne, Australia, salary, \$6000 a year, is vacant. The professor must speak in English, but the question of nationality has no bearing on the availability of a candidate. The chair is held for a period of five years. The former professor could not have had much work to do. Since the foundation of the chair only three degrees of Mus. Bac. and nine diplomas of associate were granted. Last year no students attended the lectures.

The latest invention musical prodigy is Pepito Arriaga, a Spanish boy, three years and four months old. He was only two and a half years old when he began to play without any instruction. His repertoire is in three parts: His own compositions, which he knows by heart and plays without variation; impressions of airs which he has heard, which he reproduces more or less exactly; repetitions and improvisations. A French critic says the little fellow's compositions are equal to the works of modern contemporaries who have made music a life-long study.

SECOND-FLOOR rooms are in demand for music studios and conservatories. A scientific paper makes the following suggestions: The floor should be lifted up and filled with silicated cotton, and on top of each joist a strip of hair felt should be laid before the floor is put down again. The walls should be studied in vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicated cotton before replastering. The ceiling should be treated in the same way. A fire-proof should be filled with shavings or cut straw. Heavy glass partitions are also said to be effective.

TO THE ANTHROPOLOGICAL, the collection of letters left by Director Jauner, of Vienna, lately deceased, proved exceedingly interesting. The most important ones bearing the following prices: A letter from Berlin, \$2.40; Brahms, \$2.80; Leo Delibes, \$6.90; Gounod, \$2.00; Henry Lind, \$2.80; Liszt, \$12.00; Marschner, \$1.00; Meyerbeer, \$4.90; Saint-Saëns, \$1.20; Clara Schumann, \$6.00; Johann Strauss, \$1.60. The letters from Richard Wagner to Jauner were knotted down at much higher prices. A letter to Jauner concerning the engagement of Soria at the Bayreuth performance brought the sum of \$22.40. Another letter of Wagner's to Jauner realized \$28.00; and a third, dated October 25, 1878, concerning a performance of "Siegfried" at the Vienna Opera House, brought \$22.00. Finally a letter dated September 5, 1879, was sold for the price of \$64.00.

READING music means conceiving written signs as sounding tones. This faculty will grow in like ratio with the capacity for hearing musically. It enables one who possesses it to obtain a more or less clear insight, according to his capacity and practice, into musical compositions which he has no opportunity of hearing.—Jedraszka.

JOHN S. VAN CLEVE

Use exercises in which you supply a harmonic basis to his little finger-labors; that they may be scented with feeling, and so become flowers; then after you have made for him a regime as elastic and as velvet-lined as may be consistent with solid instruction, hold him to it, without scolding, and without the least sign of indulgent feeling. Do not make the keyboard a jail, or a torture-chamber, but neither let it degenerate into a mere arena of games, and a kind of play that it is not. Merely to repeat the piano, and to sing, and to read, and to construct this kind of a thing, is to waste time and to enrage the child. If sometimes he asks you why everybody must study music, try to tell him how deep and how delightful music is, especially to grown men and women: for there is nothing which so delights a child as to think that he is getting on toward adult life. The very life of these little ones is the imitation of us, and when he can be made to see that

I think one of the divinest things about our glorious art is its power to come with a message of cheer and idealism to those who find life crowded into remote corners of isolation and self-dependence. The voices of the poet and the Holy Spirit of God do the same, and it is the sublime prerogative of our art that it is co-worker with God and his poets. Surely and

Feeling as you do about music, and with your own tastes, I would advise the use of the usual technical development, with as much contentment as you may find in your heart. As to the best division of your time, consult what I have just said to another in somewhat similar position, and confronted with the same doubt as to whether there may not be some way for the time to be better divided.

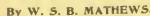
BY ROBERT BRAINE

At first the pupil was greatly hindered by the things being said to him. He had always looked up to as the mountain-peaks of music, and struggled manfully with the music. He was also greatly impressed with the ability of a teacher to be able to accomplish what he wanted loudly to his friends of the progress he was making, and of the great advantage he had received from the change in teachers. In a year's time, however, the pupil began to be conscious that something was wrong in the teaching, and that he was doing a vast amount of difficult music, but there were times when he reflected that he was hopelessly unable to do it. His teacher laughed at his doubts and promises, and him to master these compositions, whereas if he stuck to what he would never advance to a point where he could play the difficult. His teacher's arguments were convincing for some months, but sometimes after the other pedagogue had played a piece of music one day the young man decided to go to headquarters and sell for Germany for two years' work under the world's greatest teachers. When he showed up, he was astonished. He declared that it was "downright shocking" that any teacher should give a comparative

some people go in play, but out of their reach. It is like the man who said he had a "champagne appetite and a beer income" and that the result was complete misery. These people will not play what they can, but try to play what they cannot, with the result that they make no progress, and that their music is of no possible use to themselves or anybody else.

It is to be hoped that, as the science of musical education becomes better known in this country, this "overtraining" of musical students will give way to more rational methods.

MUSIC is not an idealizing art; it is itself not a selective nor an elementary art; it is itself, in its essence ideal. It is a yearning art; actually expressive of the sensual it cannot be. Music is a sentient art; it appeals to us through one of our senses; but sensual it is not. *H. C. Banister.*



The Boston Symphony Orchestra or any other orchestra does not enter into and interpret music except in a very remote and secondary degree. It is the conductor who does this and makes them do it. What

A SYSTEMATIC COURSE OF STUDY.

The reasons for desiring a systematic course of study for music students are remarkably well stated in your letter, and there is no doubt about the desirability of the idea. When it comes to carrying out practically certain difficulties arise, which have to be met, just as they are in other departments of study. For instance, let us begin. The first point to agree upon is a point of graduation. How far should the graduate go, and about what kind of music should he be equal to? My opinion is that the proper point for graduation is the ordinary secondary school level. Beyond this point, the ordinary secondary school should respond practically with no further instruction, which would be to complete the eighth grade, the standard grades, or if you care to make the standard grades, the seventh grade. You should then have a post-graduate course of at least a year, entitling the student to further knowledge, completing the eighth grade.

With reference to the permanence of the collection, Get it shaped first; do not overload it with names. Get all the books of studies you find in conservatory college catalogues. They mean nothing; the papers cannot go through a tenth of them, and you are not to find out which things will really do the work. This is what I have given my opinion concerning in the list above. When you are ready then get

THE APPLICATION OF MASON TOUCHES, ETC.

Another writes that a young pupil has lately come to her with the four books of Mason's "Toneh and Technic," and that she has gone about a page in each book. I suggest that if the pupil is young she confine herself for awhile to the two-finger exercises and arpeggios, making the latter the main thing. Practice according to the pattern in No. 6 (arpeggios), and carry this form through all the fifteen derivatives of the C position, direct, reverse, and in the fourth grade the two-hand positions. Take the metronome at not more

"A MESSAGE TO GARCIA."

BY O. R. SKINNER

the fashion, or in order to possess another social attraction, the one to receive and deliver the message? Who have delivered the "Message to Garcia"? Who have been in dead earnest, straightforward, undaunted by any difficulty, unembarrassed by circumstances and surroundings, and finally successful? We have but to turn the pages of history to read an inspiration

be considered, and still not be a musician. I have realized that I am not a musician. I am a teacher. When Miss "Dear Sweet Thing" arranged for lessons. It is with the understanding on her part that the teacher is to teach her, for a consideration an accomplishment which will make her so much "dearer and sweeter" to her own circle and social circle. What should be the teacher's duty? To give her what she needs, and to give her what she wants. They get possibly more dollars and smiles by her. I have the question in the affirmative. How should the question be answered? "Carry a message to Garcia." Have moral backbone and stamina enough to convey the message of true and ennobling art as you feel it in your innermost soul, and you will have performed a religious duty, have helped to make another earnest Christian, as an end result. The consequences will be that you have faithfully delivered your message and advanced the cause of musical art.

SLOW PRACTICE

NY F. B. I. A W.

Far too often the student is beguiled into playing rapidly and imperfectly by the desire of hearing how his piece will sound. This is like the child who pulls up a plant by the roots in his impatience to see if it is growing. In either case wholesome growth and definite results are impossible.

THE TRUE BASIS OF TECHNIC

BY JEAN PARKMAN BROWN

makes them understand that this ought not to shake the whole house! One little chap, eight years old, who had been told this, said at the next lesson that the carpenters had been at work on his house, and "it didn't shake so much any more!" It was evident that he had been practicing his five-finger exercises with interest.

BY E. B. HILL,

Who would have heard of Darwin or Pasteur if they had not for years patiently investigated germ after germ with the microscope? The most fruitful part of Darwin's life was the period of eight years he gave to the study of the cirriped—a wee hit of a thing a tenth of an inch long.

TEACHING: ITS PURPOSE AND ITS INFLUENCE UPON MUSIC AT LARGE.

AMONG more liberal thinking musicians and mus-
lovers the wrong idea is prevalent that teaching is not
necessary for the education of the gifted person. They
claim if a man or woman possesses talent it is easy for
such to educate themselves in the mysteries of any
art or profession without the aid of an instructor
and that one who is not endowed with natural mus-
ical instinct can never be made a musician—no mat-
ter how energetic and brainy a teacher may hold his
musical career. While I thoroughly coincide with this
latter view, I cannot agree with the former conten-
tion. A teacher is absolutely essential in order to
spread the true gospel of music among those willing
to learn.

But no sooner is that difficulty passed than another comes upon its very heels. Now the task is to push down the pedal immediately on the instant the finger has struck the succeeding melody-note. For as soon as this second melody-note is struck, the lower sixteenth notes require the hand to jump down for the third order in order to fill in the harmonic background with unobtrusive smoothness.

A few trials of this jump from the high *a* down to the *c* natural will show you that it is absolutely necessary for the pedal to be down during the last half of the instant the finger is on *a* before the jump is made. For if the pedal comes down one semi-moment too late, the melody *a* will have what the Germans expressively call a "dump" effect—the feeling of a dull unresponsive thud, instead of the full round ring of the cantabile.

When we consider these very important relations the tiny hits of time to clearness and smoothness of expression, we are not surprised that so few of the thousands of piano students ripen to that pink of perfection which we recognize and demand in an artist. Because the mastery of these minute details demands two important qualities in both teacher and pupil.

First, a nice perception of the intrinsic and relative value of these moments of time. This article is intended to emphasize their absolute importance. And the illustrations and problems cited may help us to a more careful and accurate appreciation of these values.

It is true that the genius is guided in these matters by his intuitions, but as only one in a hundred thousand is a genius, we who are only more or less talented must not leave anything to hap-hazard impulse. So success requires of us a close and exact analysis of effects, so that we can work up to the habit of precision and sureness which will finally operate as smoothly and unconsciously as the artist's intuitions.

Further, ether and pupil must have infinite
tience or they will never acquire this nice percep-
tion and this habit of precision. And here is one of
American shortcoming, in spite of the repeated
ings great American teachers have given us about
tience and precision. We are so accustomed to think
we must "get the facts" that we are not willing to
bulk. We come to think we are "losing time" when
we stop to deal deliberately upon such minutiae
the bits of a second and upon such trifles as the
mentary blur of the pedal effect. Yet we know
acknowledge that in absolutely every other line of work
mastery of detail is absolutely necessary to suc-
ceeded, it is the one essential of modern success.
The student who builds up his habit of precision
of the by-products made from the study of material
batches usually throw away a great scrap of
and every drop of his blood is taken account of.

SCHUMANN, Chopin, and Liszt unlocked the treasures that lay concealed in the pianoforte. The first and second, having immortal creative genius to loose, developed technique along the lines suggested by their own individualities; the third, having gifts without the divine spark, developed technique in the direction suggested by the various possibilities of the instrument as it yielded up its hitherto unexplored territory to him.—W. J. Henderson.

BY JEAN PARKMAN BROWN.

SURELY, one of the most vital things in teaching is to interest the pupil, be he young or old. If young and he goes to the piano outside his practice-time, and sometimes wants to teach his little melodies to other children, the teacher may be assured that he is on the high road to success.

"If, then, you wish to insure the interest of your pupils, there is only one way to do it, and that is to make certain that they have something in their mind to attend with, when you begin to talk. That something can consist in nothing but a previous lot of ideas already interesting in themselves, and of such a nature that the incoming novel objects which you present can dovetail into them, and form with them some kind of a logically-associated or systematic whole."

If the first melodies you teach a child are those with which he is already familiar, you awaken his interest at once. For instance, play to your young pupil a melody he has sung in kindergarten or in school, and give it to him for one of his first lessons. He will be far more interested than in melodies he has never heard before.

If the pupil is very young,—six years old, perhaps—why not teach him these little melodies by ear, before teaching him the notes? For instance, “Cuckoo Cuckoo!” Tell him about the “pulse” in music. Let him count two beats, one on G, one on E. He might play this as a little solo, playing the same notes with both hands, or you might play with him a simple bass

Wieck did not teach his daughters, Clara Schumann and Marie Wieck, the notes until a year after he began to instruct them. His first effort was to train the ear. Almost without exception children are interested in ear-training.

Has any teacher failed to see a child interested in music when he strikes a tone, asks the child to name the octave, and then lets him hunt it up on the second piano? How his face beams with delight when, having struck it, he turns around, exclaiming, "There it is!" When a little more advanced, he will be able to repeat intervals on the second piano.

In teaching rhythm, especially, a second piano is a great help. One may tell the pupil to keep time and to count evenly, but if you play the little melody with him on a second piano, he feels the rhythm. Do not let him drown you out in parts that are pianissimo; make him take his part in the crescendo and diminish passages, and play with expression. When you spoke of teaching a young pupil melodies by ear, I meant, of course, for the teacher to play it over on one piano, note by note, and have the pupil repeat it on the other.

In teaching with only one piano, let the pupil turn his eyes away from you and name the octave in

which a tone is played. What child is not interested in hearing the dominant seventh chord resolve to the tonic? One little boy called it "busting"; another child, "dissolving." "Dovetail" this knowledge gained into pieces and studies.

The pupil will listen with interest while you play a plagal cadence if you tell him that the "Amen" hymns usually makes a plagal cadence. It will give him pleasure to distinguish at a distance from the piano between perfect and plagal cadences. And he will be far more interested in the cadence—say of the Streabbog opus 63, "Etude I," measure 8—than if he had never heard you play a perfect cadence.

But how shall we make the teaching of technic interesting to young pupils?

Just here let me say that "it is nonsense to suppose that every step in education can be made interesting. In music, as in everything else, "there is no royal road to learning." Still, there are many helps that can be given over the hard places. Some children like illustrations. To be told, for instance, that the hand is like a house, and that the fingers playing up and down are carrots being shaken out of the window

If the teacher takes pains to notice all these little achievements of the pupil, that, surely, is another important way of keeping up the interest. "It is useless for a dull and devalitized teacher to exhort her pupils to wake up and take an interest. She must first take an interest herself; then her example is effective as no exhortation can possibly be."

One effective way to start interest and to keep it alive is to have pupils meet and play before one another, informally, as often as once a month or six weeks. Of course, a formal "musical" could not be given as often—that is, one where the parents and friends of the pupils come to listen, and where the pupils are expected to play what they can play the best.

"The feeling of rivalry lies at the very basis of our being, all social improvement being largely due to it. There is a noble and generous kind of rivalry, as well as a spiteful and greedy kind, and the noble and generous form is particularly common in childhood. Can the teacher afford to throw such an ally away?" A pupil hears another play some piece that especially pleases him, and he expresses a wish to learn it. Possibly it may be a little in advance of his present accomplishment, but, his "emulous passion" being aroused, the chances are that he will master it, and thus advance a step.

How much parents can do if they will take an interest in their child's progress, make him play to them often, plan the time most convenient for him to practice, and not give him praise where it is not deserved! If they can read duets with their children, what a help in teaching them to read at sight! For in a short lesson, how little time a teacher can give to this important part of a musical education.

Why should not every teacher have a musical library containing easy duets and easy solos? At each lesson the pupil can be given some music to read at home. These pieces should gradually increase in difficulty; then the pupil will make steady progress in reading at sight without taking time for it in the lesson.

Some of the solos should be easy enough for the younger pupils, for instance, Kitchameister's opus 120 and opus 125; also François Behr's opus 373, series 1.

For more advanced pupils, there are Krug's arrangements of parts of different operas, etc., until the pupil is able to read the Haydn and Beethoven quartets and symphonies arranged as piano-duets.

The expense of this library should not fall upon the teacher, as each pupil could pay something—perhaps two dollars a year—for the use of the music.

No teacher should neglect to give his pupils opportunities to play with other instruments. It seems difficult to arrange for an *ensemble lesson* every week for school children. Once a month, however, is far better than not at all. The music need not be so difficult as to take too much of the pupil's practice time. There are the "Volkslieder Album," the book of "Favorite Tunes for Piano and Violin," or "Piano and 'Cello," and Peters's edition of "Classical Pieces" for more advanced pupils. A pupil who is to make music his profession should early learn to play accompaniments, and should have the opportunity to play with another instrument as often as once a week.

Without work, nothing! But when the work is done with interest immensely more is accomplished. The pupils' meetings, the *ensemble classes*, the library—all take the teacher's time and strength outside the lessons, but the benefit to both teacher and pupil is full compensation. Indeed, it is a question if the extra time given by the teacher is not, after all, a saving of his vitality, for as soon as the pupil does his part with enthusiasm, teaching is a delight, and not a drudgery.

In these days of "advanced methods" in piano technique there is a radical manner of doing everything. We are taught to reinforce the fingers with the forearm muscles, or even the triceps; wrist-figure must have the conscious aid of upper arm and shoulders; chord passages demand, in addition to the yielding wrist, all the weight and force that shoulders and back muscles can levy. In other words, "advanced interpretation" compels a quantity and quality of technique that cannot be produced by simple muscular means.

Modern technical investigation seems to confine itself largely to discovery how to do simple things in a complicated way. There is justification for this: modern concert standards demand a velocity and power that cannot be obtained by simpler methods. One must have force and brilliancy at all costs, and results can justify any means whatever.

Such is the standard of the ultramodern technician. He is forced to it, but nevertheless the act of technique must remain the same in spite of modern short cuts. Suppose you are to reinforce the fingers with the arm. Unless they have independence and individual capability reinforcement will only prove their weakness in the most searching way. Unless the wrist is trained as a single unit of effect, the addition of the upper arm and shoulder will only make certain its inefficiency and stiffness.

Never overlook the simple facts of technique—fingers, wrist, and arms. They need more separate, individual drill than ever before. You cannot get complicated results with unstable elements. If you have independent power of fingers and wrists to build upon there will never be any danger of not being able to reinforce it. Never discontinue detail drill of the units of technique; the subordinates must fulfill their duties automatically, in order that the executive head may combine them at his will. Never neglect an ultramodern "hint," study out new technical devices and make shifts constantly, but remember, above all things, that foundation is essential to their success.

PLAYING OR NON-PLAYING TEACHERS

WHETHER the perfect teacher of the pianoforte—or, for that matter, the teacher of any musical instrument—should, in strict professional course, be one who both can and will make practical exhibition to his pupils of the works under study seems yet to remain a moot point. Abstractly considered, it would appear the only right, proper, and inevitable thing for the skilled trainer, in any art whatsoever, to first "show the way" to the yet inexperienced, but presumably eager and imitative disciple.

It is curious to note, not only how many arguments to the contrary are adducible, but practically, also, how many professors of eminence have achieved good results without the least dogmatical hint!

results without the least consciousness of the fact that they have been vouchsafed to them for their charge. To the strictly non-philosophical, the playing class has belonged such esteemed tutors as Lebert, Mailey, Villainet, and Deppe. We can understand how some gifted teachers, able to theoretically direct and inspire their pupils—many, for various reasons, be it to give ways competent or in readiness themselves to give the best reading of all and sundry ad valorem of the classical and modern repertoires—Villainet, again, are apt to be jealously reticent, withholding their pupils to acquire too easily certain "tricks of the trade," indeed, for several reasons, the *virtuosos*, in general, is by no means the best possible teacher. There remains, however, a large class of teachers who do not play, by reason of their sheer in competence; these flourish strangely enough and seem to help rarely "found out." *Musical Opinion.*

Don't imagine that ideas are only for the few. The reason that some have many ideas, while others have few, is simply because the former people are receptive to them, for ideas are germs of life, and seek for conditions suitable for their growth.

mf

f

p

TRIO.

3315-3

f *rit.* *mf*

f *ff*

3315-3

⁴ N^o 3316 Peasant's Wedding March.

Bauern-Hochzeitsmarsch.

(Hans Heiling.)

H. Marschner.

Vivace. **SECONDO.**

pp *f* *mf* *p*

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N^o 3316 Peasant's Wedding March.

Bauern-Hochzeitsmarsch.

(Hans Heiling.)

H. Marschner.

Vivace. **PRIMO.**

pp *f* *mf* *p*

mf

f

mf

mf

f

accelerando

f

mf

f

mf

f

f

accelerando

f

A FRANGESA
MARCH.

P. MARIO COSTA.
Arr. by H. E.

Tempo di Marcia.

ff *p grazioso*

f *mf*

f *mf* *p scherz.*

f *mf* *ff*

f *mf* *ff*

1. 2.

[illegible]

Repos d'Amour.

Edited by Anthony Stankowitch.

(Romance.)

Rich. Fuchs, Op. 5.

Moderato. M.M. ♩ : 92
espressivo e legato

Musical score for the left page of "Repos d'Amour". The score is in 3/4 time, key of B-flat major, and consists of six systems of piano accompaniment. The first system begins with a *mf* dynamic and includes a *cresc.* marking. The second system features a *f* dynamic. The third system includes a *legato* marking and a first ending. The fourth system is marked *ben marcato la melodia*. The fifth system continues the melodic development. The sixth system concludes with a *ff* dynamic and a *rit.* marking.

Musical score for the right page of "Repos d'Amour". The score continues from the left page and consists of six systems of piano accompaniment. The first system is marked *appassionato*. The second system includes a *cresc.* marking. The third system features a *rit.* and *dim.* marking, followed by a *p - mf* dynamic. The fourth system is marked *al tempo*. The fifth system includes a *rall.* marking. The sixth system concludes with a *pp* dynamic.

Dance of the Elves.

Revised by C. von Sternberg.

Edvard Grieg, Op. 12, No. 4.

Molto Allegro e sempre staccato.

The first system of the musical score for 'Dance of the Elves' consists of four staves. The first two staves are a piano introduction marked 'a)' and 'pp'. The third and fourth staves are the main melody and accompaniment, marked 'f'. The melody features various fingerings and articulations, including slurs and accents. The accompaniment consists of chords and single notes in the bass line.

a) When Elfs dance, their feet are not supposed to touch the ground; so light is their tread that the grass blades hardly bend under it. Let your touch be equally light and dainty.

b) This is a suggestion of the Horn-call of Oberon, the King of the Elves.

c) The *LA* should endeavor to plainly reit-

erate the rhythm of the first motive as stated in the two preceding measures.

d) Here begins the ascent towards a climax which reaches its summit at e), and then descends until that *pianissimo* is reached which is required for the resuming of the first subject.

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The second system of the musical score continues the piece. It consists of four staves. The first two staves show the piano introduction and the main melody, marked 'pp' and 'f'. The third and fourth staves show the piano introduction and the main melody, marked 'pp' and 'f'. The melody features various fingerings and articulations, including slurs and accents. The accompaniment consists of chords and single notes in the bass line.

Hunting Song. Jagdlied.

ADOLF SCHULTZE, Op. 19. No. 3.

Allegro vivace, M.M. ♩ = 116.

The first system of the musical score for 'Hunting Song' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro vivace, M.M. ♩ = 116'. The first staff begins with a forte (*mf*) dynamic. The third staff continues the melody with a 'poco rit.' (slightly ritardando) marking. The fourth staff is marked 'in fa tempo' (return to the original tempo). The fifth staff features a crescendo (*cresc.*) marking and ends with a forte (*f*) dynamic.

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The second system of the musical score continues the piece on page 15. It consists of five staves. The first two staves are a grand staff. The third staff has a 'poco rit.' marking. The fourth staff is marked 'in fa tempo'. The fifth staff continues the melody with various dynamics including *f*, *mf*, and *f*.

3247. 2

ALLA MARCIA.

Revised by Constantin von Sternberg.

NICOLAI von WILM, Op. 14, No. 6.

This pretty piece affords an excellent opportunity to establish in the young player's mind the following important rhythmical principle: the fractional note succeeding a prolonged (or dotted) one, belongs to this dotted beat only in an arithmetical sense; musically it forms an introductory part of the following beat, and is to be conceived like the first syllable in "before" or "prevent" etc. There is no exception to this principle in this piece, and elsewhere, too, exceptions are very rare. It will be well to observe this in the very first reading, by never

Allegro moderato.

The first system of the musical score for 'Alla Marcia' is in 4/4 time, marked 'Allegro moderato'. It begins with a piano (pp) dynamic. The right hand features a melody with various rhythmic values, including dotted and fractional notes, while the left hand provides a steady accompaniment. Fingerings and articulation marks are clearly indicated throughout the system.

a) Strike the B flat as softly as the D flat above it has become in the meantime; the B flat is not belonging to the melody.

b) Players whom this piece addresses will hardly be able to strike this chord in any other way than by using the thumb on the two lower notes, and sacrifice the tip on E flat.

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The second system of the musical score continues the piece. It features a variety of dynamics including forte (f), piano (p), and fortissimo (ff). The notation includes complex rhythmic patterns and articulation marks. A 'cresc.' (crescendo) marking is present in the right hand. The system concludes with a 'Fine.' marking and a final chord.

c) The omission of the small notes in both hands will afford a considerable facilitation.

dolciss.
pp
sempre pp
poco rit.
ff
dim.
rit.
a tempo
pp d. c.
ff
pp
d. c.

d) The left hand, while playing very precise in rhythm, must do so softly in this part that the difference between the touches of the two hands must be considerable; only thus can the melody in the right hand be brought out.

i) Play these four quarter-notes in both hands strong and slightly detached from each other.

e) Strike this E flat well, and make the change underneath it (in the next measure) quite softly so that the melody-tone E flat can be still heard above it.

k) Imitate in the right the manner of playing at i).

l) Remember what you did at e).

ROWING.

Words by NELLA.

Music by HENRY PARKER.

Moderato.

SP
mf
f
rit.
p

1. Stead-i-ly row-ing a- gainst the tide,
 2. Met- ri-ly row-ing with wind and tide,

Slow-ly but cheer-i-ly row - ing; Skies grow-ing dark and the river wide, Au- tumn winds are
 Bright is the sky that's o'er us; Sun - lit the banks on the river's side, All the world's be-

dolce.
 blow - ing. Thus down the riv-er of Life we go, Spite of the shad-ows di-
 fore us. Oh! life is eas-y when day by day, For - tune her smile be-

p
ten.
ten.

cresc.
rit.
a tempo
rit.
fa tempo

vin - ing, Tho' 'gainst the wind and the tide we row, The star of hope is shin-ing.
 stow-ing; We row our boat on the pleas-ant way, The way the stream is flow-ing.

Keep-ing our course, tho' the
Read-y with word of good

p *antabile* *cresc.* *p* *sosten.*

boats we meet, On with the tide are drift-ing; Tho' in-to shad-ows we row, while they
cheer for those, Who with true hearts, en-deav-or, Still to row on, tho' the riv-er flows,

p *con espress.* *cresc.* *p* *cresc.*

Pass where the clouds are lift-ing; Row-ing, row-ing, Down the stream we go
Chang-ing its tide for-ev-er;

rit. *Allegretto.* *colla Voce.* *dim.* *p* *f*

Brave-ly meet-ing wind and tide, Chang-ing ebb and flow, Row-ing,

cresc. *f* *con moto* *cresc.* *f*

row-ing, Be it fast or slow — On-ward still our course we keep —

cresc. *cresc.*

1st Verse.
Row-ing, as we go.

f *ten.* *f* *con spirito*

dim. *p* *D. S.*

2^d Verse
Row-ing, as we go.

f *rit.* *ff.* *f* *colla voce* *ff.* *accel.* *ff.*

The Lord's My Shepherd.

Jean Bearl.

Moderato.

2. Yea, *p*

1. The

though I walk Thro' death's dark vale, Yet I will fear no ill; For
 Lord's my shep - herd, I'll not want, He makes me down to lie. In

Thou art with me, And Thy rod and staff me com - fort still. Good -
 pas - tures green; He lead - eth me, The qui - et wa - ters by. My

1st verse only.

soul he doth re - store a - gain; And me to walk doth make. With -

in the path of right - eous - ness, E'en for his own name's sake. With -

in the path of right - eous - ness, E'en for his own name's sake.

2nd verse only

ness and mer - cy all my life shall sure - ly fol - low

marc.

me; And in God's house for - ev - er more My

rit.

dwel - ling place shall be. And in God's house for -

rit.

ev - er more My dwell - ling place shall be.

ad lib.

SOME POINTS OF SUCCESS.

BY WILLIAM ARMSTRONG.

No. I.
THE SINGER.

SUCCESS means work, but it means also intelligent work. The plea is often made that the mind is only fresh and receptive for a certain length of time daily. This is all very true,—fresh and receptive in one direction. When this time-limit is reached, a limit which must vary according to the physical strength and not according to the lack of energy, it is simply a thing to give, within reasonable bounds, both mind and body refreshment by change of occupation. By this I do not mean to keep the thoughts and energies fastened always upon the one theme, music, but upon those things which tend to cultivate the mind in any direction. And to none is this broader cultivation so keener mental insight through knowledge of the wide range of subjects bearing on his art more important than to the singer, and particularly the composer.

Rosenthal, the pianist, once said to me: "Everything a man has studied and learned shows in his music. When he fails to arouse his audience the trouble comes, first, through his lack of intelligence; afterward through his lack of temperament." But it is this very fact that a man has not alone studied, but *learned*, that gives him the power of command. No simple going over of a subject many times and then dismissing it, but study with a thoughtful concentration that means retention.

Madame Nordica has been to me a most interesting example of success through unstinted and unyielding work and sheer force of energy and will. She, herself, once said to me, in speaking of the relative successes with and without work: "If you work five minutes you succeed five minutes' worth; if you work five hours you succeed five hours' worth. Plenty," she added, "have natural voices equal to mine, plenty have talent equal to mine, but *I have worked.*"

But her work has been intelligent work, reaching its first real climax, in the sense of showing the application preceding it, in the study of Elsa under Madame Wagner's direction for the "Lohengrin" performance at Bayreuth. It was the exhaustive studying out of that one rôle that gave Madame Nordica the most pronounced step in her career. The study of the gradual development of the character from girl to woman; the bearing of other rôles in the story

upon that of Elsa, and their relation and influence; the reasoning out of every gesture, attitude and movement, and, above all, the study of the words, singly and with full knowledge and value of the meaning these things, constituting the coherent whole, tended not only to give powerful impetus to her future development, but they crystallized all that she had previously accomplished. But as ground-work Miss Nora had a good long apprenticeship to build upon. The *Arbeitsbuch* kept the attention

to higher development, and in losing sight of this fact too many end their art before they have begun it. It takes years, and not moments, to make the artist. The most successful of artists have faced the most pronounced defects. Mr. Jean de Boule, after years

of study, was hissed from the stage of the opera at Madrid. He went back to the studio and worked three years longer. Madame Calvé, whose Carmen has made it difficult for another to follow in the role within the next decade, was hissed in this part and on the stage of this same Spanish theater.

There are instances many in number that could be cited where defeat took place. But the

The greater the will, the greater the success. Determination to work until that which we do is recognized by others is the strongest evidence that we can give of the possession of that will. We may feel assured of the value of our achievements, but it is the

assuring of others of their value that makes our success

THE ETUDE

As to shortcomings in personal appearance, not all can be lovely, but a developed intelligence is a greater beautifier than any cosmetic.

Madame Materna told me of her first meeting with Wagner at Bayreuth. She had wished to sing Brünnhilde and had sent him her photograph, with a request to that effect. Looking at it, as he frankly told her afterward, he said: "That face sing my Brünnhilde? Never!"

When he met her personally his decision was reversed at first sight. When she spoke there was a good-humored friendliness—the Germans call it *gemüthlichkeit*—that made one forget the appearance of her face in repose.

While good looks are very desirable in a singer, good art is more so, and surely you will not stop to consider the matter before you agree that a singer is better remembered by the beauty of her song than the beauty of her features. Homeliness is a help to success. It compels more than ever to a developing of the beauty that is within, the only source of reliance when it comes to the final decision.

I do not deny that some achieve a certain success through their looks, but a day arrives when we dare no longer to scrutinize them through our glasses, and then they are had for the eyes as well as the ears.

It is one thing to feel that you have within you the undeveloped power eventually to accomplish certain ends, and another thing to know that you are

sufficiently developed to accomplish them. In the first instance self-knowledge sustains you, in the second you have the right to expect recognition according to the development of your powers. To be denied that recognition or to be given it only partially and yet

TAKING LESSONS NOT ALL

W. H. S. JONES.

[illegible]

19) Likewise, I could appreciate the opportunity to explain
 means to recording the correspondence of America, thus in-
 volving details about America. When we speak of being in-
 tracted, their attention. When we speak of being in-
 to paper it is being fixed in memory. The means of
 recording mental ideas, memory, and the collection of
 most quickly formed by writing down. The only
 of the teacher at home, must be very difficult,
 become better understood and understood by memory.
 If we write them out in one word, however, they
 a record after a period of great study. In the paper
 interesting mental events, they are being at attention,
 and secure in good content for mental development.
 Mark: III

THE RAPID MEMORIZATION OF KEY SIGNATURES.

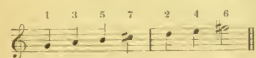
BY JOHN KAUTZ.

PROBABLY all experienced teachers have noted the apparent difficulties that most young pupils in clearly apprehending and remembering the signatures of the various major and minor keys, and the relation subsisting between them.

To obviate, or at least to reduce the difficulties thus early confronting pupils, a number of mnemonic ex-pedients have been proposed. Most of them, however, have proved valueless owing to their absolute impracticability. Others, again, were too circuitous. Their application in the learning of key signatures demanded, on the part of the pupil, more time and effort than did the ordinary routine process. Hence, the profession has wisely discarded them. Of course, this does not affect the desirability, nor does it necessarily imply that there may not still exist some unknown short-cut methods by which the acquisition of key knowledge can be greatly facilitated. In the belief that there might be such, it would be highly desirable if their inventors could be prompted to communicate them, through *THE ETUDE*, to the profession. It would appreciably lighten the drudgery of their brethren. It is with this anticipation and hope, also in order to make a beginning, that I submit to the consideration of the teacher the following method of imparting to pupils a rapid knowledge of keys, their relationship, and their accented accidentals.

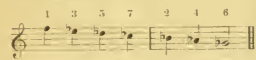
Process: Let the pupil memorize the first four odd and then the next three even numbers: 1, 3, 5, 7, 2, 4, 6. Having done so, let him now identify each successive figure with each successive note of the following scale progression, and each figure placed above the note will indicate the exact number of accidentals particular to the key of each note sounded. For instance:

MAJOR KEYS HAVING SHARP SIGNATURES.



This shows that C major has 1 sharp; A major has 3 sharps; B major 5; and so on.

MAJOR KEYS HAVING FLAT SIGNATURES.



The same process is continued in discovering the relative minor-key signatures.

RELATIVE MINOR KEYS HAVING SHARPS.



RELATIVE MINOR KEYS HAVING FLATS.



I surmise that the reader will not have failed to notice that the key of C major and its relative, A minor, are unprovided for in the above. This is due to the fact that neither has any accidental in its key signature.

After a few repetitions at the piano the learner will readily comprehend the matter. I might mention in my own experience I have found that by this method one lesson would generally suffice to teach an ordinary pupil how to remember and correctly answer all questions pertaining to the subject.

THE ETUDE

NOTE-BOOKS AND JOURNALS.

BY EVA HIGGINS MARRIS.

METHODS which are practical, original, and pleasing are important factors in a teacher's success. A practical method aims to advance a pupil, an original one to interest him, while a pleasing one in combination with the other two will insure the teacher's success. In no one thing can a teacher combine originality, thorough usefulness, and variety as in a pupil's note-book.

Why use one? Each day we do not find things worth remembering which a busy or overburdened mind refuses to treasure? Our attention may be attracted by something worthy, which needs further study to make it ours. Here is use for our note-book. By jotting these things in it now and referring to them when we have time for their consideration, the previous gain is not lost. So we make our note-book, not our memory, but memory's valued aid. When properly used, it should be often reviewed and its contents learned. The act of writing itself will serve to fix it more firmly in mind, and make later explanation of it more clear and connected.

Such a book should be of convenient size—a dime will buy one—and should be divided into departments, as General Reading, Music in General, Special Branch, Receiving and Giving Instruction. The style should be, above all, clear and concise, each entry dated and properly headed. The following suggestions may open lines of thought for each department.

GENERAL READING

may include fine passages met in general reading, such as suggest thought for future study, familiar quotations, quotations on music. Follow each by the book and its author. Reserve a page or two for books read during the year and your estimate of them.

Note also words the pronunciation of which you do not know; words of whose meaning you are uncertain; new words, with a special heading for each. Use a separate page for the new books of the day. Thus you will be making the most possible of your reading.

MUSIC IN GENERAL

may include, first, books specially devoted to the interest of the music student, date and author of each. Group these under biography, fiction, history, harmony, or miscellaneous. Second: noted musicians you have heard, date and place, a copy of the program heard, if possible, and your personal estimate of them; special musical programs to which you have listened; new composers, new pieces, collections of songs or études which you wish to remember; any opus of which you are uncertain; any important musical event.

If the pianoforte is your special branch, this heading may contain the following rules, an outline of which I give:

- I. Scales, formation of major and minor; their relation to each other; related chords written out.
- II. Rules for fingering same.
- III. Special pedal exercise to precede use of pedal.
- IV. Practice schedule (on basis of three hours for average student).

ONE AND A HALF NOTES.

Scales, finger exercises 30 minutes.
Etudes, sonatas 30 minutes.
Piece 15 minutes.
Review 15 minutes.

SECOND ONE AND A HALF NOTES.

Scales, arpeggios, etc. 15 minutes.
Etudes, sonatas 30 minutes.
Piece 30 minutes.
Sight reading 15 minutes.

RECEIVING AND GIVING INSTRUCTIONS.

Under the first, note new methods your teacher employs, various forms of scale work and exercises, for

future reference; anything you do not understand in your study.

Remember that a good teacher often gives words of advice or facts worth remembering. Lose no such hints. Keep a list of studies and pieces; a separate list of composers studied. From this transfer to your journal a short comprehensive sketch of the life of each, including his best-known works.

Under the second heading I have used the following plan. At the beginning of each year devote a special corner in your note-book to each pupil in this manner: Grace Graves, began September 7, 1900.

Weak points: Careless fingering. Poor tone-production. Too much haste in her work.

Advantages: Quick in reading. Diligent in practice.

In studying: Kohler, opus 107. Diabelli. Pieces: "Wapack" (Smith).

Add to these lists as the child progresses, and often note the weak points, with the aim of constantly strengthening them.

Note any questions asked you which you find yourself unable to answer fully.

JOURNAL

This book you may not wish to keep unless you have plenty of time at your own disposal. It will be your own communion with yourself, and for your own private inspection. Keep a record of each day, writing up the day's best events, its worthy thoughts, and its noble aspirations. Here many a good thought or new idea may be saved.

From your note-book transfer the list of composers studied and write here the sketch of each one's life, of which I have spoken before. You might also transfer under same date and general heading any musical event of unusual and bravura effects. Write here in detail of the program or musician or the characteristic style or interpretation of the latter.

Choose some theme for special study and a special writing in your journal. The writing of it will be of inestimable value to you. You may, perhaps, learn to play a piece you know along certain lines.

You must be your own critic, and, with this thought in mind, I would advise you often to re-read your work, aiming to constantly improve both style and use of material. "Reading maketh a full man," but "writing maketh an exact man."

There are other note-books in connection with general study which should be kept. One on musical form—fugues, sonata construction, etc.—is valuable. One devoted to history of music should accompany that study. I saw recently an interesting "Orchestra book," greatly prized by its owner. The first page contained a drawing of the New York Philharmonic Orchestra, showing position of instruments, followed by names of pieces composing various orchestras. Following a sketch of the growth of orchestras and orchestra music, each instrument was fully described, various schools of playing named, noted performers on each listed. Each sketch was preceded by a cut of the instrument, cut from a large dealer's catalogue, and neatly pasted in the book.

The sketch of the piano, which was very full, described fully the process of making the instrument, the woods and metals used, the veneering, number of vibrations, etc. The different schools of piano playing and their exponents followed. The organ, the king of instruments, closed the list. As a valued note-book on history of music, this surely is unrivaled on orchestra work, and the teacher who required and succeeded in getting such a work is to be congratulated. But will we not find that pupils take a pride in the instrument, cut from a large dealer's catalogue, and neatly pasted in the book.

If the student will steadily bear in mind that he should never look at a chord without trying to realize its effect, he will be astonished at the rapidity with which he will obtain that most useful and necessary equipment, the power of rapid and accurate sight-reading.

THE ART OF HOLDING PUPILS.

BY CHARLES S. SKILTON.

At the beginning of a new year it sometimes happens that a teacher finds his class seriously diminished. Some of his best pupils have decided that they cannot study any longer at present, so that his most important plans for recitals come to naught. One or two whom he had considered the most loyal and interested have gone to other teachers, new pupils come in slowly, old ones are failing in enthusiasm, and everywhere he seems to be losing ground.

Let us suppose that such a teacher is capable, conscientious, patient, and persevering; if he lack any of these qualities he need look no further to account for his ill success. His errors, then, do not arise from deficiencies in character or purpose, but from lack of experience and mistaken judgment. His very devotion to art has probably led him to believe that every pupil is as serious-minded as himself and as willing to undergo ceaseless toil in pursuit of an ideal.

Therefore he has been inflexible in teaching technique, sometimes spending all but five minutes of the hour on exercises, unwary by the pupil's half-concealed glances at the clock. It is very likely that he gives only classical music and insists upon Schumann's "Scenes from Childhood" with a pupil who longs for the transparent harmonies and rhetorical phrases of a Brahms or a Liszt. Or, again, because some inexperienced teacher of fifteen summers does not exhaust the possibilities of a "Song without Words" he dwells upon the difficulties of apparently simple music and holds her to the severe compositions of older masters when her unsophisticated soul is longing to employ her agile fingers in the first interesting draught of tenderness and bravura effects. What wonder that the young nature rebels at the weary grind of technique and baffling study of works she does not comprehend, until she begs her parents to send her to some teacher who gives pretty pieces.

This is one of the first and greatest mistakes of young teachers—too much technique, too much classical music with young pupils. Regularity of technique is more important than quantity. Do not devote to it more than half the lesson or require for it more than half the practice; the means is not greater than the end.

Approach classical music gradually. Mingle with it good popular music. Give that girl of fifteen a G-dance waltz and she will follow you cheerfully through a Bach "Invention" and a Haydn sonata. Let her have something bright and taking to impress her unimpaired feelings with her ability, and she will not fall out at your recital. Later, if she be a musical soul, she will at length see the light upon technique and at twenty will laugh with you at her fondness for it, while she is grateful to you for indulging her fancies as you led her higher, and wholly devoted to the masters you love.

Again it is possible that our young teacher does not give sufficient encouragement to a pupil who desires to do it. There are some who seem to believe in condemning the bad and taking the good for granted. You very properly criticize your pupil for lacking elasticity of touch and for careless practices, but do you praise the firm legged, the clear rhythm and perfect feeling, and the musically feeling? All the praise judiciously bestowed will make the pupil eager to profit by the criticism which might otherwise be disregarded. Says one teacher: "You spoil Mendelssohn's 'Spring Song' by bad pedaling. Now practice this exercise for two weeks." Says another: "You have the 'Spring Song' almost done. Your legged touch is delightful, you make the melody ring, and have the fresh buoyant feeling. Now all that remains is to regulate the pedal so that the harmonies will not be blurred or the solo notes overpowered. Let us put on the finishing touches with the help of this exercise." Each teacher is aiming at the same result, but the second makes the pupil see what has been accomplished and not only what remains undone. No pupil will be dissatisfied who is confident of making progress and can see results, save only that a brilliant

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pupil may become ambitious of studying in a large city with a noted teacher.

Pupils lose interest when they have not enough to do. Not merely in the matter of private practice, though it is irksome for one with enough technique to learn a Liszt rhapsody to be kept at Mozart's sonatas; but still more in lacking opportunities for public performance. They teachers often shrink the arduous task of preparing frequent recitals, and content themselves with the one or two a year which they consider necessary as an advertisement. Then their best players chance. It is a good plan to get the younger pupils together to play for each other once in a while. They gain confidence, grow interested in comparing pieces, and look forward to surprising the others with their progress the next time. Find something for the players who are correct, but not yet interesting. Give them duets and accompaniments for violin or vocal music. Then, after two or three minutes of music, talk informally for ten minutes on some point of musical history or biography. Let it all be over in a half-hour and they will not be tired, but glad to come again.

A conscientious teacher is often in danger of falling into a rut. He knows a certain set of pieces, becomes accustomed to teaching them; and never uses anything else. Often he gives the same piece to half a dozen different pupils at the same time, unconscious of the small crop of bitterness and jealousy he is sowing. To some extent this is unavoidable in teaching the classics, but it should be done so that the pupils do not remark upon it. Far worse is the policy of some music schools of having all the advanced pupils practice several pieces for a competitive examination in some large work. Only one can win, and the disappointed and discouraged of the others are apt to overbalance the benefit of their careful study. Pupils are quick to see whether a teacher is squeezing them into the narrow mold of his established routine, or studying them as individuals and giving them work which suits their personality.

After the teacher has considered every ground for dissatisfaction on the part of pupils, and sought to remove it, there still remains the question of his own personality. Some there are who can never hold to pupils. Good content players, good teachers, writers, composers, all these may be, and yet repellant in manner and not able to impart instruction. If you have unmistakable proof that you are one of that class, give up teaching, practice some other branch of the art. But they are few, the really incapable. Most musicians who are well-trained have pleasing manners, and can keep their class full every year. Above all, enthusiasm.

"Without enthusiasm," said Schumann, "nothing great can be accomplished in art." Have an ideal. Try to live up to it. Believe that music is one of the eternal things really worth having, part of the treasure laid up in heaven. Your work is to give as much of that to others as you can. Think how much you are giving, not getting. Work as hard as you can, do not stop to think how you are getting on or to worry at fluctuations in success, but fix your eye upon the goal. You will never quite arrive there if you have the soul of an artist, but will some time find that the recognition you longed for in the early life has come to you, and that it is not at all the important thing you supposed. Your work will have new meanings and absorbed more and more of your energies.

TO LISTEN we owe the deep study of the possibilities of the different kinds of touch. He showed us how to acquire the greatest strength and power of discrimination by the use of the individual finger. He de-native emphasis in the tone-list, showing how developed the resources of the fingers are already put on the finishing touches with the help of this exercise." Each teacher is aiming at the same result, but the second makes the pupil see what has been accomplished and not only what remains undone. No pupil will be dissatisfied who is confident of making progress and can see results, save only that a brilliant

LOOK UP TO BACH.

THE celebrated violinist, Edouard Reményi, who died a few years ago, wrote the following paragraphs, which show clearly his views as to the source of the inspiration which composers and musicians of all classes must look:

If you want to hear the endless melody—Look up to Bach.

If you want music for your own and music's sake—Look up to Bach.

If you want heavenly music sent down to Mother Earth—Look up to Bach.

If you want to discover all the genius music might possess—Look up to Bach.

If you want absolute beauty and all that beauty may suggest—Look up to Bach.

If you want to hear so-called Catholic music, or so-called Protestant music—Look up to Bach.

If you want to hear how they will or may sing in the seventh heaven—Listen to his Passion Music.

If you want absolute music without any deviation from the same line of beauty, and without any void—Look up to Bach.

If you want rhythm, melody, harmony, and counterpoint dropping down on you as easily as a tepid summer rain—Look up to Bach.

If you want drama, if you want tragedy, comedy, sadness, love, pity, horror—Look up to Bach. He had the absolute genius of every human feeling, with the exception of satire, which has no heavenly attribute.

Bach ought to be the Daily Bread, the Sabbath School, the Talmud, the Psalms, and the *Vade Mecum* of every musician; and if that would or could be the case, then music would be the art of all arts, as being not yet rightly treated, it is already an art and science combined, sent to us from heaven as a consoling medium between here and there, of which the archangel is Bach.

Children of tender age who learn music, and after having acquired the necessary and elementary rudiments, and after having learned how to play the scales pretty smoothly ought to be put at once to play the two-sided pieces so wonderfully full of joy and unimpaired invention by Sebastian Bach. A child put to such a task in a playful way, and endowed with a little talent would make astonishing progress, and thus save a great deal of precious time and unnecessary trouble in after-life, and would be thereby endowed, through studying Bach in his tender age, with an almost unerring judgment in music, and especially such a musical child would never say, in after-life, "This is a good piece for an exercise," or "It takes with the public," and such exercises would never see the light of day, trivially compiled (not composed) by many musical uncomposers all over the world.

TWO ELEMENTS OF SUCCESS.—"Success in life is largely related to the fulfillment of two conditions indicated by the terms 'attitude' and 'concentration.' To be successful, one must possess aptitude for the particular business that engages him. He must have for his own make, if suited to and loving it, the concentrate upon it all his energies, be it tolerably large or small, according to the measure of the business itself and of his own capacity. In other words, he must be in the square hole, and big or little, it is to be attained in proportion to the coincidence of these requirements with the opportunity and the man. In the cases of Caesar and Napoleon, they reached the apex of human endeavor. In the case of the commoner, they were lower, but if happiness be considered one of the ingredients of success, these latter success Caesar and Napoleon, who were not very happy in their lives, and the death of both of whom was tragic.—Louisville Courier-Journal.

Organ and Choir.

Edited by EVERETT E. TRUETTE.

MAXIMS FOR TRAINING BOY CHOIRS.

SELECT only such boys as have good personal habits as well as promising voices. As a general rule, boys under nine years of age should not be accepted. Occasionally boys of seven or eight years exhibit vocal talent which can be utilized, but generally their perceptive faculties are insufficiently advanced.

In examining the voices have the candidates sing various scales (slowly) ranging between one-lined C and two-lined G or A, using only the major scales and having the candidates breathe after every third or fourth note. After thus hearing the tone-quality of the voice, play or sing various notes at random, high and low, regardless of key, requiring the candidate to reproduce tones of the same pitch. This will show whether or not the boy has sufficient musical intelligence to sing a phrase after he has heard it. Do not expect too much, especially in sight-reading. If the boy has a fairly agreeable voice with a sufficient compass and an ear musical enough to reproduce various notes at random, the director can supply the other needed features.

Great discretion must be exercised in accepting or rejecting boys who sing out of tune. If a boy does not open his mouth properly, or if he favors the chest tones, causing bad intonation, he need not necessarily be rejected, as a little care will overcome the defects; but if he is idle, inattentive, or constitutionally lazy it is hazardous to accept him, unless some one can devote considerable time to him.

If there are to be 10 boys in the choir, 4 should be between nine and ten years of age, 4 between ten and eleven, 4 between eleven and twelve, and 4 between twelve and thirteen. A few boys under nine years could be preparing themselves to enter the choir later. By the time that these sixteen boys have become efficient choir-boys the older ones will commence to lose their voices and the younger boys will have to take their places.

On general principles there should be as many boy sopranos as there are men on the three other parts; for example, with the above 10 boys (separated) there should be 8 basses, 4 tenors, and 4 altos. If boys sing the alto part there should be twice as many as when men take that part.

Rehearsals for the boys should be as near daily (short rehearsals) as possible, with two rehearsals each week for the full choir. If possible, rehearse with the piano in a room large enough to contain sufficient air and admit of good circulation. The organ lacks characteristics which are necessary in teaching boys, and the cabinet organ is apt to force the boys to imitate its nasal tone quality. The last half of the final rehearsal should be with organ accompaniment, as boys miss the rhythmic accents of the piano, which are impossible on the organ.

There is a difference of opinion regarding the expediency of rehearsing just before the service. While various points in the music are thus freshened in the minds of the young singers, the rehearsal also uses up a certain amount of vitality and poor intonation often follows.

The rehearsals must be regular and well attended, and the director must remember that his work with the little hand is much more important even than the selection of the voices. Oftentimes boys will sing out of tune from fatigue when the rehearsal is half over. A short recess is often beneficial when this tendency

is noticed. If one boy, with a good voice, is overtired or perhaps not very well and robust, he will fat and drag down all the others. It is needless to say that he should be excused from singing during the rest of the rehearsal.

Encourage the boy to sing softly at first and to about and strain their voices when at play. They are liable permanently to injure their voices.

The director must preserve perfect discipline, at the same time using tact to keep the sympathies of the little fellows.

Constant repetition of difficult phrases with explanations of the errors, causes, and corrections are necessary. Correct breathing, enunciation, and phrasing must be carefully explained and insisted upon, but correct notes and rhythm must be secured above all other points.

Select interesting music (remembering that all music which is printed is not necessarily interesting), and avoid too difficult music.

Never attempt a public performance of any musical number till the choir are familiar with it and can sing it fairly well.—Everett E. Truette.

NEW WORK OF AN ORGAN.

M.A., Mus. Doc., of London, a work of more than ordinary interest and value to organists.

A large percentage of American organists are absolutely ignorant of the internal mechanism of the instrument which they play, and all theoretical study of that instrument is considered, by them, a waste of time. While it is not necessary for an organist to be an expert expert or general mechanic, it is a noticeable fact that the organists who have some idea of how the tone is produced in an organ, and of the various differences in construction of pipes which produce different qualities of tone, are the ones who handle the organ with greater ease and facility.

For the average organist this book contains much valuable information, presented in a manner at once concise and comprehensive. Such technicalities as concern only the organ-builder are omitted, and every paragraph in its 157 pages presents to the thoughtful organist some useful idea.

The chapters on "General Notions of Organ Stops," "Descriptions of Principal Stops," "Glossary of Technical Terms," and "Answers to Questions on Organ Construction set at the Royal College of Organists' Examinations," will prove particularly valuable and will aid candidates who contemplate taking the examinations of the American Guild of Organists.

A few definitions and descriptions do not coincide with our ideas on this side of the pond, but the difference is purely one of locality. For instance, the author defines a "forzando pedal" as "a coupler brought on by means of a pedal." This is true in England, but in America such couplers are generally given that name to a pedal which draws full organ with all couplers—similar to the German "Vollzieher."

The book is copiously illustrated, and all the illustrations are very clear. The plate showing all the action and pipes of a three-manual organ is the finest I have ever seen.

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tery which surrounds the words "equal temperament" in the minds of so many organists.

The author has not attempted to condense a treatise into one small volume, but has presented to the reader a quantity of facts which cannot fail to be instructive and useful, and I heartily commend the book to all organists who will give sufficient thought to their instrument to remember that an organ is something more than keys, front pipes, and a blow-boy.

This work is published by the "Composers and Authors' Press," London, and can be ordered through the publisher of THE ETUDE.—Everett E. Truette.

PREPARATION.

How many organists go to church on Sunday morning without having given a thought since the last Sunday toward their preludes and postludes, and arriving at the church, grab up some collection of organ music, playing "any old thing" which they run across!

Is it a wonder that organ music is unpopular in some localities when the public is treated each week to such shiftless performances?

If you will allot a certain amount of time the first of each week to preparing your organ music for the following Sunday, and after selecting suitable and interesting pieces, practice them, you will find that you will enjoy your work yourself, and others will like your work to enjoy it. If you have more respect for your work, others will have more respect for you. Is it not worth while?—Everett E. Truette.

AVOID SUPERFLUOUS NOISE.

In playing the organ, especially if the instrument is one of the old-fashioned tracker-action organs, great care should be exercised in manipulating the stops and construction pedals.

It is not necessary to make a racket when drawing the great-to-pedal coupler, for example. The mechanism is simple, and only a small amount of force is necessary to draw the coupler, and yet how often an organist will use force enough to lift a truck, in drawing this stop, making a noise not unlike the dropping of one end of the aforesaid truck! Such a noise is decidedly objectionable to the hearers and does not tend to improve the reputation of the player as a careful and painstaking performer.

A flexible wrist, either in drawing or pushing in the drawstops, will obviate much of the noise mentioned above, and will thus enable the hearers to follow the music without having their minds distracted by the unnecessary racket.—Everett E. Truette.

CHOIR-MASTERS FOR BOY CHOIRS.

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If you will allot a certain amount of time the first of each week to preparing your organ music for the following Sunday, and after selecting suitable and interesting pieces, practice them, you will find that you will enjoy your work yourself, and others will like your work to enjoy it. If you have more respect for your work, others will have more respect for you. Is it not worth while?—Everett E. Truette.

QUARRELS IN THE CHOIR.

My own experience of a choir, and also of an organist, has been altogether different. Lightful, which is one of my singular remarks; but I move about in the world, and I have heard things. As a choir consists, it is presumed, of a number of select persons, male and female, who have correct ears and rich voices, and are lovers of the most delicate and spiritual of the arts; the most refined persons, in fact, in a congregation, one would take for granted that the whole atmosphere of a choir would be full of gentleness and peace. Rumors, however, reach one's ears that the power of quarreling within certain church choirs can only be traced to the high spirit of a body of Irish patriots, and that there is almost nothing so trivial and invisible but that it will set a choir by the ears. It may be the place in the stall, or the singing of a particular part, or a correction of the choir-master, or a word of approval to another chorister, or a remark dropped by one of the choir—so tender are the feelings of a chorister, anything, or for that matter, nothing, will hurt. He will walk, or make unpleasant remarks, or resign, or drive some other persons out, and then on some great occasion all the members of the choir will resign and take themselves so seriously that the event will be considered equal in interest to a war. Upon the whole, the choir rather enjoys a crisis of this kind, for it gives stimulus to the artistic temperament. But there are some who do not enter wholly into the enjoyment.—Jan Maclean in *Ladies' Home Journal*.

A DEARTH OF GOOD ORGAN MUSIC.

ORGANISTS often express their surprise at the limited quantity of really first-rate organ music there is in existence. A little consideration would, however, show how inevitable this is.

The organ, he says, is too grand an instrument to be tractable. There is a good deal of romance in it, and long association with religion and religious art has cast a sort of glamour over its sounds which enables people, up to a certain point, to make great things of very simple means. It seems easy to produce very attractive results by extemporizing; and in fact, many organists have almost always a telling effect in a church scene of any kind.

But when music comes to be written down, or taken away from the illusive conditions of a theater, it is

most exacting of all choir work, with the mediocre results that might be expected. It is this kind of work that causes boy choirs to be held in disfavor.

A successful choir demands several important qualifications in its choir-master, the most essential of which he should have first learned thoroughly what he attempts to put into practice. This seems obvious enough, but it is a rule that is too often violated. Under this general requirement special emphasis should be placed upon knowledge of the voice and mastery of the organ. How can a choir-master expect to mold his crude material into anything approaching a finished product if he has not the slightest idea as to how tones should be produced or the voice cared for?

"In addition, the choir-master should be a man of taste and cultivation, pledged to high ideals, and fitted by familiarity with the best music to make his work measure up to a high standard of excellence, even though there may be difficulties in the way."

"Finally, if he is to conduct a boy choir, he has special need of a large measure of sympathetic insight and practical helpfulness, perhaps the two leading characteristics of a personality that can control and rightly impress the young minds under his care. The conduct of a boy choir is a responsible undertaking and one that should not be entered upon carelessly. The personal equation is, of course, an individual matter, but the other qualifications can and should be acquired in advance."

WHAT IS THE difference between a dentist and an organist?

Answer: A dentist manipulates the forepaw, draws the ivory, and stops considerable pain. An organist draws the stops, and takes considerable pains in manipulating the ivory.

Once upon a time a Western pastor was preaching in a Boston church with the intention of accepting a call to the church. In making suggestions to the standing committee with regard to several alterations in the church which he should like to have made, he recommended that the organ should be moved from the east end of the church to the gallery at the west end, saying that "it could be placed on rollers, rolled in the other end of the church, and raised to the pulpit by means of a derrick" (sic). The organ was thirty feet high and twenty feet deep.

A Frenchman, once giving a description of a fugue, said it was a composition in four parts, where one part rushed in after the other, and where the solo parts rushed out before any of them rushed in. To understand a fugue, it must be listened to intelligently and attentively.—Music.

Maxims for a young organist: When a piece is too difficult for you to read, see the manuals and four-rank mixture. No one will be able to tell whether you play the piece right or wrong.

When you wish to enlarge your chorus draw "choir to swell."

When you wish to dismiss your chorus draw "choir to pedal."

When you wish to pay the choir draw a check (not a cash note).—Ez.

Mr. J. N. Hardy, organist of Wakefield Cathedral, once said there seems to be six kinds of organists: (1) those who express both themselves and the composer alone; (2) those who express the composer alone; (3) those who express themselves alone; (4) those who can imitate most things in this world with a new and heavenly lilt; but when they try to chant the praises of a Beethoven symphony you have only to praise a few measures of the divine music to make both poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed.

QUESTIONS AND ANSWERS.

Official accents are observed in accompaniments on the piano the same as in the voice-parts. On the organ, as there is no audible ac-

cent, they cannot be followed so closely. Suddenly opening the swell and immediately closing it again, on the first of each measure, would, of course, sound ridiculous, though this is effective for a *staccato* chord or for an occasional accent.

2. Organists know that piano touch must be less than many people imagine. In rapid scales, arpeggios, and all legato runs, the touch is the same. In chords and all sustained effects the keys are pressed down instead of being struck; and always hold their full value, special care being given to the legato holding each note or chord to the very instant that the next is sounded.

Generally speaking, the difference in touch is the difference between striking the keys and pressing them down together with the fact that in organ playing legato, staccato, portamento, etc., depend wholly on how the key is left, and not on how it is pressed down.

C. L. B.—The exact time for commencing the organ prelude depends on several circumstances. If there is a bell on the church and it is rung the last five minutes before the time set for the service to begin, and if it is distinctly audible within the church, the prelude cannot be commenced until the bell ceases ringing. If there is no bell ringing and the pastor of the parish committee explicitly stipulate that the prelude must end at a certain time, the organist must commence the prelude soon enough to end it at the stipulated minute.

If the proper authorities in the church are sufficiently advanced in their ideas to believe that an organ prelude should not be considered an agreeable music to cover up the disagreeable music of the service entering church, they will stipulate that the service commence at a certain time with the organ prelude, at 10.30, for example, in which case the organist gets in play at 10.30.

J. N. M.—I should the "hand touch" and "staccato touch" be used on the reed organ?

Answer: The keys should be pressed down exactly the same for staccato as for legato, unless the passage is very rapid, but each one should be held till the next for legato and not held for staccato.

2. What is meant by "two stops of different pitch"?

Answer: If one stop sounds the same pitch as the piano and another sounds an octave higher or lower, the two stops are of different pitch. In pipe organs and occasionally in reed organs, the stops are marked 8', 4', or 16', etc. With an 8-foot stop any note on the keyboard will sound the same pitch as on the piano. With a 4-foot stop it will sound an octave higher, and with a 16-foot stop an octave lower than the piano.

R. J.—The best kind of shoe for organ pedaling are thin-soled, low, high-top, congress shoes, which should be about half an inch out, so as to be soft and flexible. Some organists prefer low shoes, but they slip at the heel and prevent easy pedaling. Every organist ought to be able to play in his ordinary walking shoes, as carrying a pair of special shoes is an unnecessary nuisance.

3. The least unfortunate result of the popular attitude toward music is that people in general, having nothing definite to say, about the fifth symphony, for instance—try to do out their indistinct thought by falling into the rhapsodizing vein.

4. The most common error of all the kind is the blunder, sweet poetry and soulful eloquence can illuminate most things in this world with a new and heavenly lilt, but when they try to chant the praises of a Beethoven symphony you have only to praise a few measures of the divine music to make both poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed.

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Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

THE BEGINNING OF THE CLUB-YEAR.

Thus is the month when club-women are inaugurating the work for the coming year, when new club-members are entering, and old ones dropping out of club-life. If the year's work is to mean all it should to each club-woman, it will be because she looks at it and goes about it in the right way.

What, if we seek it to the last grain, is the origin and reason for women's clubs? Is it ambition, or love of culture, or need of combination, or vigorousness? Or is it something deeper still—and of more vital consequence? I am sure, if we think carefully, we should recognize the truth; it is a longing for more life, fuller life—higher life—that brings women together in club-work.

As society grows more complex, the constant tendency is to isolate women in the home; women need not work in the fields or administer the affairs of the business as they did in earlier times. Men have gradually aggregated all the functions of business life, at least in America. Women have been left with none of the cares and responsibilities that reach out into national or even civic life. Women have been obliged to concentrate their thoughts on the administration of a large number of small, vexing, and perplexing details that make up the unparalleled difficulties of American housekeeping. Everything has turned inward—nothing left outward.

Now life grows by extension (not expansion), and health and vigor increase with mental and soul growth. As a means of escape from self-contraction, out into the larger common life of an intimate circle of kindred minds, the woman's club is the greatest blessing of modern social development.

It is obvious that this blessing is only possible to those who are fit for it. It is to those who are anxious to give and share that the blessing of woman's organized life comes back, in good measure, pressed down, running over. To those that enter club-work to get and snatch and keep, there is no blessing at all—only bitterness and unrest and disappointment.

You are tired out with economical housekeeping. You are weary of keeping up an artificial life of cruel etiquette; you are perplexed in the daily and hourly solutions of problems of loving helpfulness, or discipline, or comfort; you are lonely because the opportunity for loving self-denials has been taken from you, and time hangs heavy on your hands. Then go into club-life—and make an honest and serious effort to throw your thought and will into the new and extrapersonal channel which it offers. Get an hour with Mozart or Beethoven or Liszt—revel in and help others to realize what life meant to them. Spend a day at the club music class, and enter into the feelings of the working-girls assembled there. Lead a hand in starting the young artist, herd a quarter of a mile from your own door, and share her hopes and fears. Do your part in getting up the book-club, and make the best reading on the list your own. In short, get out of yourself into that kind of helpfulness that organization best promotes, and the year will be the richest of your life.

THE FEMININE IN PIANO-PLAYING.

Not long ago a lady who has won for herself an enviable reputation as a pianist and writer, sat in our editorial sanctum. In the piano-warerooms beyond some one was playing with considerable taste and feel-

ing. "That must be a woman," said our visitor, "she plays with so much sentiment."

It is now many months since we came into possession of this particular sanctum, and day by day from the rooms beyond sounds of music have drifted in at the open door, but never yet has either sentiment or tone-quality proved an inspection to bear any relation to the sex, age, or worldly estate of the musician.

One morning, for example, fragments of Liszt—rhapsodie (No. 12, of course)—permeated with astonishing energy; and vulgarity tempted us forth on a voyage of inquiry. "This," we said to ourselves, "is certainly Herr Gump, come from Germany to revolutionize American art."

Not at all. It proved to be a black-eyed young woman of a picture hat, come in town with the committee of a suburban fire-engine company to select an instrument for their new hall.

Next time a repertoire of romantic music played with delicious sentiment and a very remarkable softness and purity of tone attracted our attention. "This must be a debutante fresh from the hands of some great European teacher; and she will make a sensation." But the player proved to be a middle-aged Cuban artist, a pupil of Marmonet, and first prize winner at the Conservatory of Paris.

More than once precocious "wunderkinder" have produced on us the impression of mature and somewhat hardened age by the vigor of their tiny fingers; and we take it as a principle of advice that the most brilliant, unfeeling, loud, and stylish playing that assaults our unsympathetic ear is the work of some small, slim, youthful blonde, in a blue-and-white costume and natty hat.

We are not drawing conclusions from solitary instances. Through the door abroad strains from famous fingers more than once have stolen in. Velvet-and-satin tones betrayed the presence of de Pachmann, showers of prismatic hail the colder genius of Breiter, or rhythm piquant and exciting the intellectual bloom of Blochfeld-Zeiser. And now and then the exquisite cantina has appeared as that Padovanski or Dolnanyi sat behind the long wing of the grand piano.

But never in all these cases—as charm first invited attention and then stimulated recognition—has any peculiarity of sex mingled with the impression made. Neither musical touch nor musical temperament judged by this test are dependent on sexual considerations. But race, breeding, and personality, on the contrary, appear to control the tone, touch, and interpretation absolutely.

TONE REGULATING PIANO HAS BEEN PROPERLY AS AN EMPLOYMENT FOR WOMEN.

regulated the final and most important operation in its preparation as it takes place—it is voiced. This is an art equal in delicacy to that of miniature painting, and exceeding it in difficulty and dependence on special talent as a prerequisite. It is, however, as far as physical strength and definition of finger are concerned, absolutely in a line with women's work.

Voicing arises from the construction of the piano-hammer. To understand it let us look at the various parts of a piano-hammer. They are four: the core of the hammer, made of maple-wood; the felt; the shank, and at the end of the shank, the flint, which fits it to the jack which propels it to the stroke.

The felt is a large, almost triangular sheet of material wrapped about the core with the point inside—so that the inner portion is in a condition of great compression, and the outer edge, which is violently strained, comes FROM the mass, is exceedingly tense. All the varieties of tone effects arise from the different degrees of compression, and therefore hardness, of the hammer proceeding from rim to core. A light blow compresses the outer felt, which is the softest layer, but little, and the tone is delicate. A harder blow drives the point of reaction further toward the center of the head, which is more and more hard as it nears the wooden core. A very harsh, hard blow drives the hammer upon the string with such force that the unyielding core affords the rebound and then the loud, hard vibration, characteristic of the stroke of one hard object against another, is painfully perceptible.

The depth of compression of the hammer made by the blow is the cause of the differing tone qualities of different players, and different touches executed by the same player. In my last paper I presented a cut of an upright action, which showed the large number of levers and springs which are employed to make the hammer sensitive to the slightest variation of touch. These variations affect the velocity of the hammer. A slow motion gives a light stroke. A quick motion a heavy one. The strength of the blow accomplishes the same result, viz.: to drive the hammer against the string so as to compress it in direct proportion to the force used. The greater or less jerk given to the piano string by the blow of the hammer is modified by the harder or softer layer of felt which comes in contact with the string. It is also greatly modified by the condition of the outer surface of the felt itself.

A new piano with a set of new hammers, not voiced, sounds to the inexperienced ear exactly like a worn-out "tin pan"—very harsh dissonance comes out with the fundamental "klang" of the vibration. The reason is simple in each case. A harsh and unsympathetic condition of surface. The tightly strained felt of the nineteenth century woman had not really shown any great capacity for musical art. This is not to be wondered at, for her social and domestic position up to that time was anything but desirable. She had no freedom of action, and hardly of will; at one time she was idolized in a silly manner, at others she was made a slave of.

In looking over the year-books for the coming season it is a pleasure to note that American composers will receive no small share of attention. The Boulder, Col., Club says: "It is our desire to make a great deal of our own American music, as we have so many of our own rare ability." Canon City, Col., a new member of the Federation, having spent two years in studying opera, to that year devote all the morning meetings to American composers.

The Fortnightly Musicales, of St. Joseph, Mo., will study, among other things, Wagner and Beethoven, opera and oratorio, folk-songs, and cradle-songs with a miscellaneous program every other one. In Des Moines the Woman's Musical Club has the same general plan. The Maurice Grau Grand Opera Company give two performances in Lincoln, Neb., in December, which has induced the Matinee Musicales to devote one to the study of the opera to be given. Another program presents a music suitable for morning, noon, and night, while a third gives that suggested by the months of the year.

The Cherokee, Iowa, "Tone Circle" will give a sacred concert Christmas night in addition to their regular program. The Denver "Tuesday Musicales" has a good idea in having the vocalists study examples of dramatic, lyric, and epic songs, while the Lincoln, Neb., mentalists study the symphony. Other programs take up study of composers individually.

A beautiful feature is introduced in Portland, Oregon, in the free concert for the poor given each year by the musical club. The secretary writes: "It is touching to see care-worn faces light up as the music finds its way to weary hearts; even tears are not an unusual sight among these simple-minded listeners. No club, having once tried the experiment of ministering to the music-loving poor, will ever be willing to give up so satisfactory a work." Taking the work as a whole, it is evident that more time is being spent in planning programs and that the aim is to make them educative as well as interesting.

The Western section of the Federation has sustained a loss in the resignation of Mrs. Harriet as director. Her unflinching interest in all club matters has made her a valued assistant, while her connection with the musical club of Topeka has made her angustions carry more weight. Her place has been filled

NATIONAL FEDERATION OF MUSICAL CLUBS.

THE WESTERN SECTION.

way; namely, arranging the program for the year, assigning parts, procuring lecturers, etc. In the strictly musical clubs this is particularly true. All through the warm, growing days of the summer just passed, by individuals, by committees the plans for the winter have been made and the pleasure and profit for the many have been made possible by the effort and diligence of the few.

It is just at such a time that the value of the federation idea makes itself evident. Club after club writes: "We have found the work of arranging our programs so much simplified by the exchange of year-books;" or "Many thanks for the programs sent,—they have proved full of suggestion." The new club at Sheldon, Iowa,—only five months old,—finds itself already under obligation to the Federation for assistance given. Other clubs have discovered the economy of engaging artists through the artists' committee, and regret that they have not availed themselves of it before.

It is still early to know what artists are to appear before the various clubs, but it is certain no steps backward will be taken. Many clubs cannot afford Clarence Eddy, Madame Gaski, David Bispham, Max Heinrich, Leonora Jackson, William Shakespeare, or de Zuechmann, but each club is determined to procure as good artists as careful financial management will justify.

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THE ETUDE

by the appointment of Mrs. Groce from the ill-fated city of Galveston.

Ten new clubs have been added to the Federation, while many more are in correspondence with the president in regard to joining. The clubs outside of the Federation need only to understand the advantages of musical workers laboring for the upbuilding of music in America.—Mrs. D. A. Campbell, Vice-President of the Western Section.

WOMAN AS A MUSICIAN. I.

THE share which woman has taken in the development of the art of music, and her present position in the musical profession, are deserving of our highest consideration. Every day she is playing an increasingly conspicuous part in regard to music—by her power and intelligence she is averting all ally prejudice, and proving beyond doubt her fitness, both physically and mentally, for a high position among artistic musicians. In fact, I do not think it is too much to say that she will have a large share in the future progress of musical art in England.

In the dim and distant past, the archistology of which is more or less speculative, we do not find women standing out with any prominence. "True form, and start again where Beethoven left off, for I do not think the art of composition has made much progress since his time, or, to put it differently, I think that the progress has been in the direction which cannot be followed by anyone not possessing the mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. 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HISTORICAL NOTES.

BY ALFRED VUIT.

THE ORIGIN OF THE KREUTZER SONATA.

Beethoven did not write the sonata for the French violinist Rudolph Kreutzer, to whom the work is dedicated, but for an excellent young violinist now totally forgotten. His name was Bridgetower. He was a mulatto, son of an African father and a European mother. He was born in Poland about 1780, received his first musical training in England, and produced a mild sensation there as a boy of ten. With another young violinist, Franz Clement, and under the patronage of the Prince of Wales, he gave a series of concerts. Bridgetower became the friend of the composer—he was called the "young Abyssinian prince." He visited Vienna in 1803, where he met Beethoven, and became quite intimate with him. The latter declared himself willing to compose a sonata specially for Bridgetower and to play it with him in public. The composition in question was this very sonata, 23, 1803, at Bridgetower's concert. A Bridgetower, in a personal memorandum on the performance of the work, relates that he introduced an alteration of one passage which so pleased Beethoven that he jumped up from his seat, threw his arms around Bridgetower, and cried: "Once more, my dear fellow!" Strange to say, from this time on nothing more was heard of Bridgetower. It is believed that the artist died in London between 1849 and 1850. According to Czerny, his position and gestures while performing were so grotesque that it was impossible to look at him without laughing.

Now, as to the connection between Kreutzer and this Bridgetower sonata. Kreutzer, who with Rodé and Ballois, stood at the head of the brilliant violin school of that time, had arrived in Vienna in 1798, during the course of an extended concert-tour. While in that city he became acquainted with Beethoven, with whom he entered into closer relations than would have occurred ordinarily had it not been for a special reason. Being a celebrated French artist, Kreutzer was often entertained by General Bernadotte, at that time French ambassador to the court of Vienna. Owing to a protracted illness of the empress, the French ambassador could not present his credentials for some time.

To while away the time, Kreutzer entertained the music-loving general with his art, and in order to offer him the very best in the way of music, introduced him to Beethoven, who was quite willing to cooperate with Kreutzer. In the course of time, being thrown continually together at Bernadotte's (who subsequently became King of Sweden), a fast friendship sprang up between Kreutzer and Beethoven. Several years later Kreutzer received a striking proof of the fact in the form of the dedication of the sonata approved in 1805 with the title: "Sonata pu il Piano-forte ed un Violino obbligato, scritta in uno stile molto concertante quasi come d'un concerto; composta e dedicata al suo amico Rodolfo Kreutzer per L. van Beethoven (Sonata for the Piano and Obligato Violin. Written in Very Brilliant Style, Almost like a Concerto. Composed and Dedicated to his Friend Rudolph Kreutzer. By L. van Beethoven).

MUNKACSY AND LISZT.

The recent death of the great Hungarian artist has called forth the following story from the Parisian writer Blavet:

In 1886 Munkacsy was giving the finishing touches to his picture "The Death of Mozart." Stepping into the artist's studio accidentally one day, Blavet found Munkacsy in an ecstatic pose before the painting with folded hands as though listening to a voice from above. In the background some one was playing softly the "Requiem" on a small harmonium; to the right of the instrument stood a woman in tears. She was the wife of the artist; the

individual at the instrument was Franz Liszt. "As the last sounds died away," Blavet continues, "Munkacsy, suddenly awakening from his ecstatic reverie, turned his face to the door. I never shall forget the expression in his eyes. 'Ah, who comes there?' Munkacsy cried, making an angry gesture. Then he recognized me, and added, somewhat pacified: 'Ah, it is you! You are just in time to realize how the genius of our great Liszt changes illusion into reality!'"

"What illusion are you alluding to?"

"'Parbleu! The one that allows me no peace since I have taken up this 'Requiem.' I know nothing of this sublime music, and nevertheless it throbs in my brain! And do you know, as soon as the genius of my celebrated compatriot invoked the spirit of the 'Holy Child,' how the heart heaved, and how the bloodless features of the dying took on a crimson hue!"

"While speaking, he looked at me as though dejected, giving me the chills."

It is well known that Munkacsy exhibited the picture later, simultaneously with a performance of the "Requiem."

The final mental collapse which occurred later—and by the way in the same institution in which Robert Schumann was confined—was thus foreshadowed in the incident mentioned above.

DR. HUGO RIEMANN.

BY DR. LEOPOLD SCHMIDT.

DR. HUGO RIEMANN, Dozent in Music History of the Leipzig Hochschule, is a striking example of a



DR. HUGO RIEMANN.

rare combination of gifts—versatility of talent and thorough-going scholarship. Artist and savant, he commands the highest admiration for the depth and extent of his learning. He is a composer and a conductor. He has written songs, studies and pieces for the pianoforte, sonatas, chamber-music, and a system of sight-singing,—of a sort to win him professional distinction and to show that his theoretical works are far from being those of a pedant. But it is in his theoretical works that he is greatest, that he shows himself one of the modern specialists, and fares—following the lead of Helmholtz and Helmholtz-Helmholtz—to open new paths and to harmonize theory and practice in music. Besides all this, Riemann has a

*Translated from the German by Florence Leonard.

most thorough knowledge of all the literature of music, and exploring into many subjects—as, for instance, notation, the history of the older theorists, the attempted reforms of J. Ph. Rameau—has brought to light much that is not only new to historians, but is also authentic. His unwearying researches extend into every branch of musical science, and display, in every case, the same certainty, the same exhaustive thoroughness.

And still more; Riemann has put the enormous treasure of his learning into the service of teaching, has made his object—as hardly another man before him—the education of the coming generation of musicians. The sum of his achievements would not be complete without mentioning the vast amount of labor expended in his revision and editing of music for the instruction and assistance of music-teachers present and to come.

Dr. Riemann has accomplished all this in the face of the difficulties which must attend an unassisted life. He was born in 1849, the 18th of July, at Grossehenn, near Sondershausen, where his father, of noble descent, possessed an estate. The elder Riemann was an amateur in music, and composed songs and choruses, even operas which received public performance. From him at first, from Frankenberg Hugo Riemann received his first instruction. Some of his later pianoforte teachers were Barthel and Ratenberger. Young Riemann's great fondness, at that time, was for poetry. After the studies at the gymnasium, he took up jurisprudence, philosophy, and history. It was during the campaigns of 1870 and 1871 that he decided to devote himself to music. He was then twenty-two years of age. After his return to Germany he resumed his musical studies in Leipzig, and in 1873 took the degree of Doctor of Philosophy at Göttingen, presenting a thesis entitled, "Musical Logic," which dealt with the subject of musical sounds. In 1876 he married, and established himself as privat-docent of music in Leipzig. Failing to receive an expected appointment to the conservatory there, he removed to Hamburg in 1880, where he taught for nine years in the conservatory.

In 1880 he moved to the conservatory at Wiesbaden, and finally returned to Leipzig, where, since 1895, he has been Professor of Music History to the University. He has established a school of theory ("Riemann method") and a school for pianoforte teachers; in 1899 he founded the "Collegium Musicum," a society for the historical study of chamber-music. In 1899 the University of Edinburgh conferred on him the honorary degree of Doctor of Music, and he is an honorary member of the Cecilian Akademie in Rome and the Royal Academy of Florence.

His original theories of harmony have been worked out through a long course of study and writing. The two salient points of his system are the dual development of the major and minor tonalities and the theory of the dissonance.

Side by side with the reforms in harmony Riemann was developing treatises on the art of expression, to which he devoted himself with ever-increasing interest. These took shape in a system of "Dynamics and Rhythm," perhaps the subject which he had most at heart, and in dissertations on "Phrasing." Riemann's theory of accent, on which the system depends, is opposed to that of most other musicians of the past and present. It is founded, to some extent, on the writings of Westphal and Lussy, and requires entire reconstruction—with reference to accent—of modern notation. This he has done in many compositions of his, and in his "Phrasing-Lexicon." Such a book, as the last only a man of Riemann's energy and many-sidedness could have created. He has revised and edited quantities of music and text-books, has translated Gevaert's valuable treatise on orchestration, writes many articles for current journals, and is now completing the musical division of Meyer's "Konversations-Lexikon."

Children's Page

CONDUCTED BY
THOMAS TAPPER

TO THE TEACHER.

THERE is one way to learn about children, their doings, powers, observations, conclusions, desires, and convictions. That way is to watch them in activity. The mother and the teacher, more than anyone else, can bring this knowledge to us from the mystery of the child's inner life. The art of child-training can never be formulated for theory. It must be based on what children are, what they help us all toward better teaching, and truer understanding of children by sharing what you learn with others!

ABOUT SOME ONE WHO IS TRYING.

CHILDREN, this is Bertha Jahn. Look well at her face. How bright and sweet, yet how serious it is! And yet it is full of earnest purpose. "But who is she? Who is she?" you ask. Well, now be patient, and I will tell you what I know about her; if you are not content to look longer at her picture and to try to find out for yourself what her face tells you. First of all, as you see, she is the sweetest little girl; full of merriment and fun; simple and straightforward; thoughtful and kind; and as fond of sweets as any little child in America.

But even all this does not make her worthy of having her picture printed in *THE ETUDE*, you say. No, of course not. But these traits are the beginning. Without them she could not have made herself deserving of such great honors as have already come to her. Dear children, Bertha Jahn had a great talent. She is a musician, by birth. She was born in a land where people think and express themselves in beautiful melodies and chords; where discords are never left unresolved.

Now you can understand that anything she plays must be truly musical, just as your language, when you speak, is truly English, without dialect or fault; that is, if you have tried to make your sentences of the best, both in sentiment and construction, you will know what she has done with her music. And she has been doing this since she was old enough to listen and to think about what she heard.

She began to play the piano before she could speak. She always wanted to try her little fingers on the keys, making melodies and chords. When she was seven years of age, she had the great fortune to come under the one master of piano, of the present age, Theodore Leschetizky. From that time, it has been her desire to learn how better and better to express herself in the beautiful language of tone. With great love for it and by earnest study she has gained an eminent position in her master's class. What this fully means you will realize only when you have been to Vienna and have heard what wonderful players take part. Already you know of some of them: Madame Esplanoff, Paderewski, and our own Fanny Bloch, and Zerkow. And there are so many others that I cannot begin to tell you about them.

When I first heard Bertha Jahn, seven years ago, play Mozart's "C major Fantasia" and Mendelssohn's "Spring Song," her hands were so small that she could not stretch an octave; and the master supplied upper tones of every octave on a second piano. Not very long ago I heard her again; and can you guess what she had accomplished? I am sure not; for even I was astounded when there was given as the last number of the evening's program the Schubert "A minor Concerto," and little Bertha Jahn, for

she is little still, though now seventeen, came shyly forward and sat down at the piano to give us the most beautiful rendering of this great work that I have ever heard. And I must tell you that I have heard Clara Schumann play it many times.

The next day I had the great privilege of attending her private lesson with her master. And what do you think she played then and had studied for a fortnight? Another great concerto! No, indeed, but "Childhood Scenes," opus 15, by Robert Schumann! And if you could have heard how she played these pieces, and yet how much there was to be corrected and further studied, you would have learned this great lesson: the need of perfecting little things. She is learning it wonderfully.



BERTHA JAHN.

Some day you will hear Bertha Jahn play; for she is destined to become a star of the first magnitude; a star whose light will shine as to guide you all into the better paths, and show you what you must do.—Bertha Mosa-Tapper.

HOW TO INTEREST CHILDREN IN MUSIC.

When the teacher realizes what a great help to her the affection and confidence of her pupils are, she will not simply make a music-machine of herself, but, by showing a genuine personal interest in those entrusted to her guidance, will gain a wonderful insight into each character; this will enable her to work far more intelligently, and consequently with greater success. If the pupils' interest in music, in any possible way, be awakened so that they will do earnest work, he will soon come to love the study for its own sake, instead of working simply to please the teacher.

The child should understand that his fingers are so many little tools (sometimes obstinate ones) that must be put in good condition before he can do satisfactory work with them, and that the teacher will help him how and help him to accomplish this. After the first stages are over, and he is ready for more simple pieces, be careful to select something that will be interesting to him. If that means rather an inferior

class of music the teacher should be wise enough to think that only by beginning with something easily understood, and gradually raising the standard as the pupil progresses, can she hope to develop a genuine love for the beautiful and great. The child must grow. His artistic sense cannot be forced, but can and should be helped in its growth. He will work enthusiastically to surmount difficulties in a piece that appeals to him strongly.

In a certain school the children are obliged to play hymns in the daily devotional exercises, marches for hymns to leave the chapel, and dance music for the dancing classes; and, instead of his proving a hindrance to their musical growth, they are so interested that it proves to be a great help. They are trained to play the hymns with expression, to bring out the upper voice and the foundation carefully, to get a good finger legato, and the pedaling is practiced with great ease.

The teacher insists on the marches being played with strong accent, with life, and dash; the dance and hymn tunes to be played correctly for an indefinite length of time, without the slightest halting, and it also gives them a strong rhythmic sense that is invaluable. This proves that even music of a light character can be used to advantage to illustrate certain principles, while it has the merit of being easily and quickly learned, and does not rest on mere written study.

Children are sometimes found to be strangely lacking in imagination. They see no beauty in nature—in rhythmic poetry is quite meaningless to them, and even fairy tales are scorned. These pupils will often play quite correctly, with about as much feeling as a metronome. But even in the most precise child some sense of the beautiful must exist, and the teacher should search unceasingly for that little germ, and develop it with the greatest care. Let her take some piece the child is studying and ask him what it makes him think of as he plays it. Probably he thinks only of playing it correctly. Then let the teacher tell him what it suggests to her, and what feelings it arouses in her when played as it should be. She should play it to him and make him listen carefully. By frequent playing to the pupil things early within his comprehension, and being sure that he listens attentively, trying to catch the full meaning, and by awakening his mind to the beautiful in all things, the teacher can form the child's artistic sense, and he will begin to have bright fancies of his own, and some day he will tell her how the music appeals to him.—Grace Lee Wilbur.

"BERRA" the readers of COMPOSER'S DAYS. *THE ETUDE* would like to know of a plan I use to interest my children. We have very little music here. Great artists never visit us; so we are thrown upon our own resources.

I believe in free class-work, and I give my children plenty of it. "Composer's Days" come at least once per month. Then the children and myself either play music of a certain composer or we study some phase of his life.

For example, I am at present preparing myself on our December "Composer's Day." Beethoven was born December sixteenth, and I am trying to decide whether to play some of his works, which I know to the children; or to tell them of his life, or, to read from his letters, or, whether to make up a Beethoven program between the children and myself; or, to talk to them from a Beethoven scrap-book (richly pictured which I have)—Allen Rippe.

See JOHN STAINER has defined the qualities necessary for a good accompanist as follows: (1) that he possess a knowledge of reading music at sight and of harmony; (2) that he be able to play with the style of music performed; (3) that he should know the characteristics of those performers he has to accompany; (4) while playing with grace and decision, he should not attempt to lead.

same rules as that of the same class of vocal music. The more scholarly compositions of this kind partake more of the nature of chamber music, and are virtually duets, although not written in sonata form.

The accompaniment still remains the Cinderella in the family of musicians, although there seems to be a growing appreciation of the dignity of his position. His pecuniary reward, however, is not proportionate to the value of his services to art, judged by the standard of soloists' prices. This is probably because, as a rule, he is rated no higher than the mediocres of the profession, no matter how great his skill. We must look to a more discriminating public taste to correct this evil, and to place the accompanist where he rightfully belongs—in the ranks of the world's art-workers.—George William Needham.

...

THE work of the musician
"OLD FOGYISM IN VOICE-CULTURE," for instance, the work of piano and violin soloists, as well as orchestral players. There have a technical value and artistic finish rarely found in the vocalist. We hear artists, occupying highest places, sing flat and deliver the voice with such bad method as to be pitiful. Conscientious artists, too, who have dramatic ability, and artists schooled in every thing, apparently, but the use of the voice as an instrument.

In pianoforte building, when an instrument has a scale with one tone strong, another weak, and a third a cross between the two, and also when one tone is muffled, another is brilliant, and a third a cross between the two, that piano is designated as having a bad action. So it is with the voice perfected as an instrument. When we hear a few tones well placed forward (it would seem almost by chance), mellow, full, and sonorous, accompanied by a vibrant quality grateful to the ear—followed by others made in a different way, perhaps by the mouth's being held so wide open in the middle register, on all the vowels, as almost to betray the whereabouts of the diaphragm, thereby dispersing the vibrations, and producing that shallow, colorless tone termed "white," only to be followed in turn by others clutched at the throat; and it, as a result, some tones are open and clear, others choked, others thin, and so on, that voice is said to have a bad action or method.

Voices built like those of Pini Placanton and Anton Van Rooy, every trace of which is placed well forward, —not a bit or rise in the whole range,—are a source of the deepest satisfaction to the listener, and have a reliability most gratifying. Mr. Placanton sang in New York for weeks, and I do not once recall his having been off duty because of a "cold." I suspect that half of the colds are more the result of bad method than of bad weather.

Voice-building is, in reality, instrument-building; for, without first the perfect tone-instrument upon which to develop a technique, no truly excellent work can be done, and the voice-cultivist certainly rests under a disadvantage not to be met with in any other department of musical study. All musical instruments are of themselves lifelike. The violinist forms his own tone, as does the singer, but he does so on a quiescent and inanimate object. While, on the other hand, the voice-instrument—the human throat—is a very-much-alive piece of mechanism, and for this reason a knotty problem to handle, especially as it is subject to such influences as the health and temperament of its possessor, conditions quite outside the control of the voice-teacher.

Throat-action must become automatic and mechanical in response to the will of the singer, and free from any restraint imposed by temperamental consciousness of its owner, before artistic results can be obtained. It is safe to estimate that in each generation there are in two continents not more than thirty voice-instruments produced. Against this is an array of hundreds upon hundreds of voice-students, pursuing their studies with conscientious fervor, struggling for

place and recognition, which but few obtain—the majority never being heard of, and all winding up voice-wrecks at an early age.

Why is it that in all branches of music there has been more progress than in the voice? Have we not lived under the ministrations of the Italian school of voice-culture, lo, these many years? Has it not been heralded from the house-tops, quoted as all-sufficient, taught, and unsuccessfully stacked? Is it not heresy to doubt a tenet of its faith? Is it not a matter of jeopardizing musical standing to do so?

Now, what is the matter? Oh, we are told all these people have had poor teachers, and the traditions of the pure school are forgotten and ignored. Who would dare suggest that there might be something wrong in the traditions themselves—inately so—independent of any violation brought them into being by individual teachers? Because it has been the best system known, does that absolutely prove there can be no fault in it? It is interesting in this connection to note that in all other branches of music there has been advance and development. Why do not people play the piano with the technique of a hundred years ago? Compare the orchestra of to-day with that of olden times! Compare composition with that antedating the day of Beethoven and Bach—and note especially the improvement in the field of opera. Every once in awhile a mighty man has lifted up his voice proclaiming a new doctrine and advancing his art by his teachings. Were not Bach, Beethoven, Wagner, Liszt, and Chopin such?

In truth, everything moves on but voice-culture. Who dares lift up his voice in the interest of anything new in it? Brave indeed is he! Is he not at once a charlatan, a fraud, a crank, a what-not? All the active departments of life may move, investigate, invent, and expand, but in voice-culture he must still employ the methods of a couple of hundred years ago!—M. L. Brown in *Musical Record*.

"THE purpose of presenting
OPERA IN ENGLISH, an opera in English is probably not one of reform in musical culture, so much as it is of entertainment. To the popular mind—and I mean by popular mind all people, self-important and non-important—the music is an inspiration, and requires the detail of a human story to create a definite interest. There is so much indefinite talk about the impression and influence of music! It is quite possible that English opera will sweep away many theories with regard to music that are much talked about and misunderstood. To my mind, the purpose of music is to enhance, even to idealize a human story, and without such story it has little meaning. All songs, for instance, tell their simple story. Why should not opera have their plots made clear to audiences? I cannot see any difficulties that can arise for the singer in English opera.—Suzanne Adams.

THE December number will take up the October and November accumulation of questions—VOCAL EDITOR.

THE meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the infinite, and lets us for moments gaze into that!—Carple.

SOME WAYS AND MEANS.

BY AILEEN FOSTER.

"ORDER is Heaven's first law," wrote the poet, a few hundred years ago, and never was there a more pertinent phrase in two continents not more than thirty voice-instruments produced. Against this is an array of hundreds upon hundreds of voice-students, pursuing their studies with conscientious fervor, struggling for

music teacher should have a cast-iron method and adhere rigidly to it, but what I do mean is that our ideas should be conveyed to our pupils in a systematic way.

And first of all, when a pupil presents herself to me, we should endeavor to find out her reasons for studying music, and the time she intends to devote to it, for our manner of dealing with a pupil who is only to study for two years should differ from our way of treating the child who is to follow a regular course. In either case let our work as teachers be solid and lasting.

It is very easy to interest young children, in fact much easier than we imagine, but we must vary our work, not our ideas, for that would be productive of confusion; but present our ideas in a way that will appeal to the child-mind, for instance, telling a child that the notes on the staff are counted from the bottom, upward, it is quite possible that she may forget that fact and calculate from the top; but ask her if it is possible to climb a ladder from the top, and she will at once see the ridiculous side of the question and will avoid a similar mistake in future.

Young people, as a rule, are most independent, and you will find this characteristic when you show them how to build their scales. Give them the clear path of the first one and you will be surprised at the amount of error displayed in completing the circle of fifths. This rule, of course, holds with pupils of mature years. Try it, and see how well it succeeds.

One of the greatest helps to the earnest music teacher is a good, sound music journal, such as THE ETUDE; through it we come in contact with the large army of teachers who are traveling over the same road as ourselves, and often meeting with the same opposition. Sometimes we feel that the burden is greater than we can bear, when lo! we read of some fellow-worker who has had the same and even greater difficulties, but who has had the luck to conquer them instead of allowing himself to be crushed. "It was the sun behind the clouds." Usually when we embark on our teaching career we have very lofty ideals; the having of such ideals is in itself praiseworthy, but the living up to them is still better. It is only by being practical that we can communicate some of our idealistic virtues, this requires discretion and common sense.

We, ourselves, may be great admirers of classical music, and often marvel at the inconsistencies of refined people who are not of our opinion; let us not content ourselves in looking askance at the apparent obtuseness of our neighbors, but rather seek to cultivate a correct taste in our pupils, and I know of no easier way of accomplishing this design than by analyzing the pieces they study. How many of our pupils can explain the form of a simple sonata-form? Can they define a sonata? And as to the composer—well, he might as well be an inhabitant of Mars, as far as the pupil is concerned. Now, this state of affairs should not exist, even when the teacher has not had the opportunity of studying form. Mr. Ridley Prescott, an Englishman, has compiled a very satisfactory work to supply this long-felt want; it is published in six volumes, and is called "The Musician."

By teaching in the manner above mentioned, we give a solidity to the character of our pupils. After all, what is education but formation of character?

The whole character of our contemporary technique is the result of romanticism in music. It has come from the efforts of romantic writers to imbue the piano with a greater power of emotional utterance, to make it a dramatic force, and even more than that, a personality. Classicism means perfection of form, unfeeling beauty of thought and utterance. It is the unfeeling beauty of thought in music. But romanticism means personality, characterization. The musical expression, even universal, and the artistic style, has no hesitation in throwing forth abrupt rhythms, harsh dissonances, startling progressions, when these speak the thought of the composer.—W. J. Henderson.



SPECIAL
RENEWAL OFFER
TILL NOVEMBER.

If you will send us \$1.85, we will not only renew your subscription to THE ETUDE for twelve months, but will send you a copy of "Classic and Modern Gems for the Reed-Organ." This is a book of 117 pages of reed-organ music of a higher quality and a more difficult grade than any other reed-organ collection. It fills a want which has been felt by all reed-organ players for many years; the result of numerous inquiries from our patrons.

To those who will send us \$1.75, we will renew THE ETUDE for twelve months and send a copy of "Classic Gems for Music Teachers," by E. M. Seton. This is a book which fits in the pocket, for keeping music teachers' accounts. It contains bills, receipts, daily schedule of lessons, cash account, pupils' sheet-music account, and is devised to meet every want of the music teacher in keeping accurate, systematic accounts.

The musical journal is now recognized as a necessary adjunct, not only to musical culture, but to the daily routine of the teacher as well. Every useful, every profession, has its own journal, and upon the idea of bringing to its readers the latest and best ideas, as well as new statements and investigations along the line of established practice. Such a journal is THE ETUDE, a journal which brings to the attention of the teacher of music every month current musical news, helps to teaching and study, stimulates to more energetic, progressive, and broadening work, and to an earnest purpose to live up to the highest demands of the profession. No teacher can do without this monthly impetus. It will keep him out of ruts.

We receive every day letters in which teachers tell of their success in placing the journal in the homes of many of their pupils, and what excellent practice, both in character of the work done and interest in music study, have been manifested. The music supplement, alone, is worth several times the subscription price of the journal; new music, classic teaching pieces of purest musical quality, duets, songs, sacred and secular, and pieces for the hours of recreation form a fine musical library. THE SUPPLEMENT given with the October issue has received general commendation. This is a sample of the good things that THE ETUDE has in store for its subscribers. The next supplement will be issued with the December number.

We shall be pleased to arrange with anyone who desires to canvass his community in the interest of THE ETUDE. Send for sample copies and liberal premium list.

More attention is being paid to theoretical study in music. This study should not stop with harmony, but include work in the higher grades as well. However, the study of counterpoint was conducted on a plan that did not of itself lead to practical results as quickly as could be wished. In the new text-book on "Counterpoint" Dr. H. A. Clarke has embodied the same principles as those contained in his very successful work on "Harmony." It is not only a text-book, but a system of teaching. Unlike the other works on the subject, FRANK COUNTERPOINT is not made the leading feature of the course, but is taught side by side, the latter division being based on modern harmony, then leading to practical work on modern lines. The subjects of "Double Counterpoint," "Canon," and

"Fugue" are also included in this book, which will thus form a complete text-book for advanced theoretical study. These are much condensed and phrased in such manner as to avoid the many confusing exceptions found in the older treatises on the subject.

The printer has the work in hand, and we will be able to place it upon the market in a short time. Until then we make the following liberal special offer: For 50 cents cash, sent in advance of publication, we will send the book to you by express, postage paid, as soon as it is published. We will charge the book to any of our patrons having an open account with us, at the special price, but in that case the postage will be extra. Many of our patrons have added largely to their musical libraries by taking advantage of our "special offers." Remember this is a complete manual for advanced study—three text-books in one.

We will publish, in a very short time, a volume containing the best selected studies of Loeschhorn. The work will be under the charge of James H. Rogers, who spent most of last summer at the task. The studies will be graded and annotated. We have selected only those studies that have been found to be of unusual worth and attractiveness. Loeschhorn, without having the power of genius, has produced above all writers of studies, in the most musical, and is to be preferred before Czerny or Kohler, while Heller's studies lack in technical point. There is no writer who has combined the technical with the musical more than Loeschhorn, and it is these two points that will be brought out very clearly in this volume.

These studies will most likely be ready during this month, and may be published in two volumes, but we will send the first volume as a Special Offer to anyone for the sum of 20 cents, postage paid. This about covers the paper and printing, and is done mainly to make the work known.

"First Steps in Pianoforte Study," unfortunately, not yet ready to be delivered. There are numerous delays in every work that is undertaken, and, rather than hasten the work at the risk of a poor production, we have concluded to allow the offer to still remain open for this book at 40 cents, postage paid. It will be one of the first steps in piano study, as the book is rightly called. It will be about the size of the average pianoforte instruction-book, and while it is not along any new lines, the material will be entirely new. Every teacher who reads THE ETUDE should at least get one copy of it. It has become a general practice among good teachers to change instruction-books, and this gives a breadth to teaching and lightens the drudgery of teaching. If you have any beginners during this coming winter, send for a copy of this work. This may be the last month of the offer, so be sure to get your order in. Forty cents pays for the book if ordered now.

Our annual "Holiday List of Musical Literature" will be published in the next issue. It will contain many of the new works that have been issued during the past year, and will be given at the usual low prices for former years. Our foreign subscribers can use last year's list to make their selections from the prices remaining the same. This will give ample time for delivery before Christmas.

There are two objects in issuing this annual list: the musical literature at a low rate; the first is for a Christmas offer and the second to give music teachers and music lovers an opportunity to add to their libraries at the lowest possible rate.

We will soon publish a reward card for music pupils, which has never been done before. There will be four different cards. All the great composers will be represented on each of these cards. On the one reverse side of the card will be printed a fine colored portrait of the composer, with his birthplace, and the words "Reward Card." On the other side will be printed a short biography, and a fac-simile of his music manuscript and autograph. The cards will be somewhat larger than a postal card. These cards are

gotten up in the most artistic style, made by one of the finest lithographers in Germany, and designed with the greatest care, the preparation being done by such. The object of the card is to incentive for children to study. The plan has been tried by a great many teachers, but there has never been a musical card used that was not being anything of the kind on the market.

We will offer a set of these four-color cards for 30 cents, or we will send a sample card, postage, for 5 cents.

In the September number we warned our subscribers on an impostor who was using the name of D. H. Tucker, claiming to be from Newburgh, New York. He has been known by no less than five names. This man has at last been brought to justice, and has been sentenced to eighteen months' imprisonment, in Lancaster, Mass. He has taken over five hundred subscribers and never made return for any. He will now sit in a lonely cell for a year and a half and meditate over his wrong-doings.

If at any time any of our patrons should suspect anyone calling on them in the interest of THE ETUDE, without having the proper credentials, we will welcome them to call on us immediately send us a telegram at our expense. It was only by telegraphing that we caught this man Tucker.

THE November ETUDE will be a special number, similar to those of Bach, Schubert, and Schumann, with Richard Wagner as the central figure. The articles will be by such writers as H. F. Knebel, W. J. Henderson, R. T. Pank, L. C. Elson, Emil Loeschhorn, A. Goodrich, and will make a very complete survey of Wagner's life and work. It will be illustrated. The music supplement will contain several compositions by Wagner, making the whole one that will be a distinct contribution to the library of the musician and student. A handsome supplement will be part of this issue.

We have a very complete stock of music, suitable for Thanksgiving and Christmas for both Sunday school and choir, and will be pleased to send you a selection to our patrons.

MR. TAPPAN'S new book, "First Studies in Music Biography," sent to press early in October. In paper, typography, binding, size, and general appearance this book will be as attractive and convenient as the manuals of book-manufacture can make it.

For the teacher's assistance each biography is practically a complete book in itself. For instance, Bach is presented in about six thousand words, quantities follow which deal directly with the text, and by others which demand a little research-work on the pupil's part. The work of Bach, his contemporaries, his geography, the instruments of his time are clearly presented. Each biography is divided into short chapters, thus enabling the teacher to assign definite lessons, long or short, at pleasure. The retail price of the book will be \$1.50, but our advance price is only 50 cents, postage paid, the book being sent as soon as issued from the press, but the order, with cash, must be sent before the book is published. Customers who have good open accounts may have the book charged to them at the special price, with postage extra.

THE season is approaching when most of the subscription work of the year is done.

We would draw our subscribers' and patrons' attention to our liberal premium offers to persons sending us subscriptions to THE ETUDE. We publish a list of little book, "About the Etude," which gives a list of our most delicious and valuable premiums to those obtaining one or more subscriptions other than their own.

We would also draw your attention to the fact that those of our subscribers who send in 12 subscriptions during any one year will be entitled to an additional premium of five dollars' worth of our own book published

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instructors, whose whole knowledge they know they have quite gone beyond.

A short time since she played for me a little composition of a popular character, and when I remarked that it was pretty and asked the title, I was told she "didn't remember its name"; she "hardly ever" remembered the names of her pieces; all with a pretty toss of her head. It became apparent to me that she viewed herself as a competitor in the teaching business, and had no intention of giving me a chance to "catch on" to any of her nice new pieces. I thought of Mr. Carl Faellen, of Boston, and the students of his music school, who are only too happy to send to musicians copies of their programs, so replete with lists of the finest compositions, while this girl would deny me the name and author of a single, little inconsequential composition, though having received assistance upon and copies of a number of pieces of me but a few weeks before.

As straw betrays the wind's course, so a trifling remark had given me the key to unlock the mysteries of her ambition, erstwhile so deeply steeped in reticence. She works hard to advance self. Unless the motives are high ones, the appreciation of the art will also be low. When the appreciation is little, the pupil will make no sacrifice to attain perfection, and the low priced, blindness-producing, flattering quack gets a pupil.

When chariots are propelled along the road of art by the power of unworthy motives, such as the wish to make neighbors envious of our accomplishments, or pressing noble feeling and sentiment, which must be cultivated and dwell in the heart, they will never reach a goal of any real practical or spiritual efficiency. All true art grows out of a natural love and desire to express to others in ideal forms the True, the Good, the Beautiful, and for their benefit, edification, and highest happiness.

Cases like the above are all too apt to be misunderstood by the average teacher, who is generally ready to give the pupil credit for entertaining only the best intentions toward art and man. It would be well to examine every pupil in order to be sure that the will is right. Make use of your knowledge of psychology now if ever.

A wrong motive will drive a good cause to disaster, though headed in the right direction and upon the "right track." Think of a rapidly-moving engine with a man at the throttle not an engineer. An absolutely right motive always contains within itself energy in sufficiency to consummate to the utmost all its plans. Right motives can be born only in true feeling or in true instruction, created only by a fullness of true and correct knowledge, and without which only a cheap fanaticism, prompted by ambitious and active thought, which without proper nourishing condition develops an unhealthy mentality.—Edward Foster Boal.

THE FUNCTION OF IMAGINATION IN MUSIC.

MUSIC, like literature, is the external representation of a beautiful ideal which is contained within the mind, and is the result of certain circumstances and associations, both of external things upon the mind, and the innate tendencies of the mind itself. What use is music without expression? And how can you obtain expression without first being able to appreciate, esthetically, the piece of music which you are to interpret? A pupil in music must feel or must be led to feel the temperament of the composer in order to be able to infuse into his interpretation the notes of genuine feeling. For no one can hope to interpret what he cannot feel. And it is to be noted, too, that there cannot be a variety of temperament assigned to any particular musical composition, any more than to a piece of literature. You cannot hope to show that it is of the nature of several temperaments. Hence it is necessary, not only that one should possess the musical faculty, but, in addition, have cultivated the esthetic faculty. Nor is this all.

The composer must be studied, not only in his compositions, but in his life, his walks, his temperament.



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| MINETTI, CARLO Blue Eyes. I Love But Thee. | D F | [c to g] [c to g] | 50 50 |
| STEVENS, ALBERTA STOWELL Linger Near Me. | D.B. | [c to g] | 50 |
| ASHFORD, ROBERT Dreamy Days. | G | [c to g] | 50 |
| BENNETT, HOWARD S. Tis in the Hour. | D.B. or G. or C. or F. or A. or B. | [c to g] | 50 |
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| WOLF, HARRY KNIGHT Love's Missing Bow. Who Tells Oblivion. | E.B. E.B. | [c to g] [c to g] | 50 50 |
| FISHER, WILLIAM ARMS Go to Sleep. | A | [d to E-sh] | 50 |
| WERNER, PAUL TH. In the Shade (In the Grove). | A.B. | [g to E-sh] | 50 |
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|---|-------------------------|-----------------------|----------------------------|
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| HANNEY, CHARLES FONTEY A Happy Day. Op. 5, No. 1. No. 2. The Theatre. (March). Op. 5, No. 2. Fantastic March. Op. 5, No. 4. | C F F | 3 3 3 | 30 30 30 |
| SCHNECKER, P. A. A Summer Outing. No. 1. Romance. Thru the Fields. No. 2. The Merry Go-Round. No. 3. Bird Man's Ball. | F F F F | 2 2 2 2 | 30 30 30 30 |
| SALMON, ALVAH GLOVER Gavotte in C. Op. 39, No. 1. | C | 3 | 30 |
| SCHNECKER, P. A. A Summer Outing. No. 4. Romance in the Shady Grove. No. 5. In the Rose-Boat. No. 6. In the Swing. No. 7. With Drum and Fife. | C C C C | 3 3 3 3 | 30 30 30 30 |
| BERWALD, W. Dance Serenade. Gavotte. Gavotte. Valse. | D E.B. D D.B. | 4 4 4 4 | 50 50 50 50 |
| WOODS, E. MCALMONT Gavotte. DILLER, ANGELA Gavotte. RONAS, ALBERTO Valse in C-sh. Minor. Op. 8. | A B.B. C-sh. min. | 4 4 4 | 50 50 50 |
| ROTT, JOHN Rhapsody. Gavotte. LONIGUS, HARVEY WORTHINGTON Hungarian Rhapsody. Op. 3, No. 2. Awarded second prize in Chicago Ill. Musical Record Competition, 1899. | A.B. G D | 5 5 6 | 50 50 1.00 |

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We must be put in possession of enough of the facts of the composer's life that we, provided with a cultivated mind and a trained imagination, are capable of a sympathetic feeling and are able to infuse this into our interpretation of his work. Herein enters the importance of the imagination in music, both on the side of the composer as well as the artist; for the artist, according to our claim, must needs assume the part of the composer.

We conclude, then that the teacher should spare no pains that the pupil's mind be stored with ideals of beauty, no matter from what source obtained. That there should be an effort made to bring the pupil to see that a musical composition is no more than the representation of the human mind, stored with beauty and assisted by a trained imagination; and it is important to notice that it is only when the feelings and thoughts reach so lofty and elevated a pitch as to stir the feelings and thoughts of all others to whom they may be communicated, that they find expression in music.

It has been said that the musician, out of three sounds, can frame "not a fourth sound, but a star," which, if it means anything, means that imagination fills in the space, in accordance with esthetic sense, with some ingredient which, taken with the preceding, make up an ideal whole; and in this, according to our art, will be contained the enrichment, the fullness, the nobility, the beauty, of life.—A. W. Hendrick.

SCHOPFHAUSER says that mere acquired knowledge belongs to us like a wooden leg or a wax nose. Knowledge attained by means of thinking resembles our natural limbs, and is the only kind that really belongs to us.

WHAT HAPPENED THIS MONTH IN YEARS PAST.

BY THEODORE STEARNS.

MEINDELSSOHN, BARTHOLOMÄUS, Jakob Ludwig Felix; born February 3, 1809, at Hainburg; died November 4, 1844, at Leipzig. Grandson of the famous Jewish reformer and philosopher, Moses M., this classical composer is, like Handel or Beethoven, so universally known that a criticism of his life and work is almost futile. Like Washington Irving, his life was one of well-to-do and cultured ease; like the poet Shelley, his most popular, or at least his most faultless, work, "A Midsummer Night's Dream" overture, was composed when only seventeen years old. He was a precocious musician, and a thoroughly sensitive pianist, and essentially correct in his taste. He was much of the serene and highly polished *Hilffertreuer*, and essentially correct in his taste. He was much of the serene and highly polished *Hilffertreuer*, and essentially correct in his taste. He was much of the serene and highly polished *Hilffertreuer*, and essentially correct in his taste.

SCHUBERT, Franz Peter; born January 31, 1797, near Vienna; died November 19, 1828. The greatest song-writer that ever lived, and the greatest of the romantic life, and among the best creators of the instrumental and orchestral music. The creative genius of this great master manifested itself, with extraordinary natural abilities, at a very early age, and his training by his father (a humble school-master) carefully fostered the boy's talent, teaching him violin-playing, and his ready, precocious him entrance into the court-chapel at Vienna—into the Concert School and regular instruction in theory under Salieri. Schubert excelled the profoundest anatomist in his first compositions. His teachers had but to touch the dormant musical consciousness in him and the strings never failed to respond and

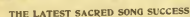
Important Announcement

After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894. We shall not, however, as then, conduct the magazine feature of it. . . . The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country, information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given wherever it is deemed necessary. . . .

We take this opportunity to announce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be under his charge and he will be able assisted by others connected with our house, and by competent musicians whose special services are secured for this purpose. . . .

Further subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance. The Review will be issued monthly at least ten months in the year and we have fixed the yearly subscription price at fifty cents. . . . The resumption of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued. . . . To do this work thoroughly and conscientiously requires an enormous amount of time and labor and it is therefore hoped we will receive liberal support in promoting a publication of this nature. We will appreciate every effort that is made in our behalf towards securing new subscribers. Yours very truly,

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